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WHATELY ON ELOCUTION

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IN BISHOP WHATELY'S *Elements of Rhetoric,* which Jebb pronounces "undoubtedly the best modern book on the subject," the part most significant in the history of rhetoric deals with the topic he knew least about. I refer to Part IV which he entitles "Of Elocution." Few of us consider his treatment adequate and many consider it unsound; but by his insistence that delivery should spring from thought and feeling rather than from rules and imitation he exerted a far-reaching and wholesome influence. The idea had been suggested before, but apparently waited for Whately to work it out and make it the core of a method of teaching.

The subject is not without present-day interest; for, as I believe, the majority of teachers of speaking still are Walkerites, though some of them may not know it and though many of this majority pay lip service to Whately's teachings. It may, therefore, be worth-while to clear up one's ideas of what Whately actually taught and what he was warring against.

His strictures on earlier writers lead one to turn to some of them, and especially to Sheridan, Walker, and Blair, whose work were in Whately's mind as he wrote.

Thomas Sheridan was an actor. Perhaps his greatest contribution to the world was fathering Richard Brinsley Sheridan; but he may have considered his greatest contribution to be his *Lectures on Elocution,* first published in book form in 1763. Fritz tells[1] us that this book was "the most popular work of the time."

Sheridan laments the low state of English delivery, both in reading and speaking. This low state, he says, cannot be due to any inability in the English people, for if you listen to Englishmen conversing earnestly you will note that they deliver their sentences well. But if you write down their remarks and ask the same men to read their own words, they will do so in an artificial manner.

Sheridan blames the faults of English elocution on faulty teaching and false notions of what good delivery is. The true standard he finds in conversation, the natural standard of men conversing in earnest. So if you have a passage to read, he advises, think how you would say it if you were expressing the same ideas and sentiments in conversation, and say the passage that way. Moreover, "here is the sure standard for force and propriety in public speaking, which is to make use of the same manner" in public speaking as in conversation.

It seems evident that this fundamental rule of Sheridan's will tend to produce

[1] "From Sheridan to Rush," QUARTERLY JOURNAL OF SPEECH, XVI (February, 1930), 76.

conversational style, mode, or manner, but not conversational quality. As I understand him, you are to go on the platform and imitate yourself as you speak in conversation. He does not say speak in public with the same mental action, or in the same spirit as in conversation, or with the same purpose of communication. His thought is always of manner, a manner consciously adopted, which will have the air of genuineness. Perhaps a natural thought for an actor.

There are, to be sure, passages in Sheridan which, read hastily and out of their contexts, might lead one to suppose his doctrine to be quite other than what it really is. Some of these have to do with persuasion, though persuasion receives but slight attention in the *Lectures* as a whole. For example:

> When we reflect that the end of public speaking is persuasion . . . and that in order to persuade others to belief in any point, it must first appear that the person who attempts it is firmly persuaded of the truth of it himself; how can we suppose it possible to affect this unless he delivers himself in the manner which is always used by persons who speak in earnest? How shall his words pass for the words of truth when they bear not the stamp of truth?

These words sound like gospel, but a careful reading reveals that Sheridan calls only for the appearance of sincerity. "The speaker should at least appear himself to believe what he utters . . . but this can never be the case where there is any evident mark of affectation or art." So Sheridan advises the speaker who cannot have an ideal training:

> Let him give up all pretensions to art, for it is certain that it is better to have none than not enough; and no man has enough who has not arrived at such a perfection of art as wholly to conceal his art; a thing not to be compassed but by the united endeavors of the best instruction, perfect patterns, and constant practice.

The passage just quoted reminds one who has studied the lectures as a whole that they are addressed to adults who cannot hope to have proper instruction and to whom he is offering suggestions to enable them to do tolerably well. If they are still awkward and their tones are ill-regulated, well, after all, if they follow Sheridan's suggestions, they will probably do better than most English speakers. But he makes it clear that the ideal training is quite different; only unfortunately there is a lack of skilled masters to give such training. Ideally the masters would be equipped with elaborate rules in which they would train their pupils until the pupils had the art which conceals art; and presumably the masters would be "perfect patterns."

How thoroughly mechanical was Sheridan's method of reading is shown by his repeated lament that there is no established system of symbols by which an author could indicate in print, not only emphases, pauses, and inflections, but also tones and gestures. But still the case is not hopeless. When you are to read in public, either the words of another or your own, Sheridan suggests that you should go over the passage and decide on emphases, pauses, inflections, tones and gestures, marking them in some manner intelligible to yourself; and then you should go on the platform and give your mind wholly—to what? The content? No, to the manner of delivery.

If you speak extempore, continues Sheridan, you cannot, of course, follow this method; but if you will forget all those bad reading tones and the affectations common to English speakers, and try to speak in the same manner as in conversation, you will, let us hope, do pretty well.

Sheridan had done some thinking, and his insistence on "natural manner" probably contributed to the development of

Whately's ideas. Whately refers to him as one of the best writers on the subject, "though he differs from me on the main question—as to the system to be followed with a view to the proposed object."

Contemporary with Sheridan was John Walker, another actor, whose *Elements of Elocution* (1781) has greatly influenced the teaching of delivery. One who takes no account of the temperaments of authors might suppose that Sheridan welcomed this book, for it seems to supply just that system of rules and that basis for the training of masters the lack of which Sheridan had lamented; but, as a matter of fact, Sheridan and Walker came to be looked upon as leaders of two hostile schools of elocution.

Walker's great pride was in his "discovery" of the upward and downward "turns" of the voice, and later of the circumflex. He tells us by definite rules how to use the turns for simple emphasis, double emphasis, and general emphasis. He lays down an appalling number of rules, many loaded with exceptions. For example:

> Direct periods [i.e., periodic sentences] which commence with participles of the present or past tense, consist of two parts; between which must be inserted the long pause and the rising inflection.
>
> But when the last word of the first part of these sentences requires a strong emphasis, the falling inflection must be used instead of the rising.

Walker treats of the modulation and management of the voice, of gesture, and of the passions. He tells us how to depict by voice, attitude, and gesture seventy-six different emotions. He thinks it is better when the reader feels the emotion, but since often he cannot feel a given emotion to order, Walker tells him how to show it anyhow.

It is interesting to note that some years after Walker published his *Elements* Sheridan published a book in which he also told how to express emotions. A comparison of the two treatments shows how close these two rivals were in their thinking. For instance, Walker says:

> Modesty bends the body forward, has a placid, downcast countenance, levels the eyes to the breast, if not to the feet, of the superior character; the voice is low, the tone submissive, the words few.

While Sheridan says:

> Modesty, or submission, bends the body forward; levels the eyes to the breast, if not to the feet, of the superior character. The voice low, the tone submissive; and words few.

Were both copying from the same actors' manual?

I am not here concerned with the correctness of Walker's rules. I was trained in some of them and they give me nostalgia for college days. They may have done me some good as a sort of voice training; but I am sure they did me much more harm. I have brought Walker in chiefly to say that I find no fundamental difference between him and Sheridan. Sheridan takes for his standard conversation; Walker does not say what his standard is. Probably it is the way he, a trained actor, delivered sentences. The methods of both are thoroughly mechanical and tend to take the speaker's mind off meaning and audience.

My second reason for bringing in Walker is that his system is one of those, perhaps the chief one, that Whately objects to and ridicules.

The Reverend Hugh Blair devoted one discourse of his *Lectures on Rhetoric* (1783) to Pronunciation or Delivery. In great part his ideas seem to be derived from Sheridan, with perhaps an admixture from Walker. While he puts more stress on a "just conception of the force and spirit of those sentiments

which you are to pronounce," the methods he suggests are as mechanical as theirs. For example, take these two bits of pure Sheridan doctrine:

> The capital direction is to copy the proper tones for expressing every sentiment from those which Nature dictates to us in conversation with others.
>
> In all prepared discourses it would be of great use if they were read over and rehearsed in private, with this particular view, to search for the proper emphases, before they were pronounced in public, marking at the same time the emphatical words in every sentence . . . and fixing them well in memory.

It is very difficult to see how Blair gets from such directions as these to his concluding words:

> When a speaker is engaged in Public Discourse, he should not then be employing his attention about his manner, or thinking of his tones and his gestures. If he be so employed, study and affectation will appear. He ought then to be quite in earnest, wholly occupied with his subject and his sentiments, leaving nature and previously acquired habits to prompt and suggest his manner of delivery.

Plainly Blair had not thought out clearly a theory of delivery. He is mentioned here only because his concluding words may have had a part in setting to work the more logical mind of Whately.

In his *Elements of Rhetoric,* first published in 1828, Whately writes about Elocution with a fervor which indicates that he does not include the subject merely because it was customary to treat delivery in works on rhetoric. He roundly condems all the systems of instruction that have been brought forward; and he doubts that they have helped any one to attain a really good delivery.

> But there are many, probably nearly as many as have fully tried the experiment, who have by this means been totally spoiled; —who have fallen irrecoverably into an affected style of *spouting,* worse, in all respects, than their original mode of delivery. Many accordingly have, not unreasonably, conceived a disgust for the subject altogether; considering it hopeless that Elocution should be *taught* by any rules; and acquiescing in the conclusion that it is to be regarded as entirely the gift of nature, or an accidental acquirement of practice. It is to counteract the prejudice which may result from these feelings, that I profess in the outset a dissent from the principles generally adopted, and lay claim to some degree of originality in my own. Novelty affords at least an opening for hope.

Admitting that previous writers have made some valuable remarks on elocution generally, Whately asserts that "there is one principle running through their precepts which . . . must vitiate every system founded upon it. The principle I mean is, that in order to acquire the best style of Delivery it is requisite to study analytically the emphases, tones, pauses, degrees of loudness, &c. which give the proper effect to each passage that is well delivered—to frame rules founded on the observation of these—and then, in practice, deliberately and carefully to conform the utterance to these rules, so as to form a complete artificial system of Elocution."

Before proceeding to argument Whately attempts to forestall some criticisms that are still being made upon his contentions; first by saying

> When however I protest against all artificial systems of Elocution, and all *direct* attention to Delivery, *at the time,* it must not be supposed that a general inattention to that point is recommended . . . though it may safely be affirmed that even this negative plan would succeed far better than a studied modulation. But it is evident that if any one wishes to . . . deliver a written composition with some degree of the manner and effect of one that is extemporaneous, he will have a considerable difficulty to surmount; since, though this may be called, in a certain sense, the *Natural Manner,* it is by no means what he will naturally, i.e.

spontaneously, fall into. It is by no means natural for any one to read as if he were *not* reading, but speaking.[2]

Here we can see the difficulties in the term *natural manner,* which Whately has taken over from Sheridan. It has too many meanings, requires too much explanation, and leads to the absurdity, as here, of saying that it is not natural to be natural. Besides, it involves the fallacy of assuming that whatever is natural is good, an assumption that might be stretched to cover stammering, mumbling, cleft palates, thievery, and murder.

Whately also tries to forestall another objection by saying that it is not enough that the reader should actually understand the composition to be read, nor that he should be impressed with its force. He may still read as if he did not understand and were not impressed. He continues:

> The remedy that has been commonly proposed for these defects, is to point out in such a work, for instance, as the Liturgy, *which* words ought to be marked as emphatic,—in what places the voice is to be suspended, raised, lowered, &c. One of the best writers on the subject, Sheridan, . . . adopts a peculiar set of marks for denoting the different pauses, emphases, &c. . . . recommending that the habit be formed of regulating the voice by his marks. . . . To the adoption of any such artificial system there are three weighty objections. . . .
>
> First, such a system must necessarily be imperfect. No variety of marks that could be invented,—not even musical notation,—would suffice to indicate the different *tones* which the different emphatic words should be pronounced.

Among other examples Whately uses Macbeth's reply to the witches when they call his name three times: "Had I three ears I'd hear thee." Although emphasizing the right word a reader may give the absurd meaning, "Since I have but two ears I cannot hear you." Probably Walker would have said that with his marks for slides and turns he could indicate the proper reading of Macbeth's sentence; but Whately holds that the infinite possibilities of emphasis, pause, rate, and tone make an adequate system of marks impossible.

> 2ndly, But were it even possible to bring to the highest perfection the proposed system of marks, it would still be a circuitous road to the desired end. . . . The learner might ask, "but *why* should this tone suit the awful,—this the pathetic,—this the narrative style? . . . The only answer that could be given, is, that these tones, emphases, &c. are a part of the language;—that nature, or custom, which is second nature, suggests spontaneously these different modes of giving expression to the different thoughts, feelings, and designs, which are present to the mind of any one who, without study, is speaking in earnest his own sentiments. Then, if this be the case, why not leave nature to do her own work? Impress but the mind fully with the sentiments, &c. to be uttered; withdraw the attention from the sound, and fix it on the sense; and nature, or habit, will spontaneously suggest the proper Delivery. That this will be the case is not only true, but is the very supposition on which the artificial system proceeds; for it professes to teach the mode of Delivery *naturally* adapted to each occasion.
>
> It is surely, therefore, a circuitous path that is proposed, when the learner is directed, first to consider how each passage ought to be read; i.e. what mode of delivering each part of it would *spontaneously* occur to him, if he were attending exclusively to the matter of it; then to observe all the modulations, &c. of voice; then, to note these down, by established marks, writing; and, lastly, to pronounce according to these marks. This seems like recommending, for the purpose of raising the hand to the mouth, that he should first observe, when performing that action without thought of anything else, what muscles are contracted,—in what degrees,—and in what order; then, that he should note down these observations; and lastly, that he should, in conformity with these notes, contract each muscle in due degree, and in proper order; to the end that

[2] I am keeping in Whately's excess of italics, capitals, and punctuation, for I have found that taking away these devices from a writer who has depended upon them may change the significance of a passage. Certainly without his italics the reader loses something of the tang of Whately's composition.

he may be enabled, after all, to—lift his hand to his mouth; which by supposition, he had already done.

Whately's analogy here is the probable source of Nathan Shepard's more spicy comparison in his *Before an Audience:* "Finding that when eating, every time your elbow bends your mouth flies open, therefore this rule: When your elbow bends, open your mouth."

3. Lastly, waiving both of the above objections, if a person could thus learn to read and speak, as it were, *by note,*—still the desired object of a perfectly *natural* as well as correct Elocution, would never be in this way attained. The reader's attention being fixed on his own voice . . . the inevitable consequence would be that he would betray more or less his studied and artificial Delivery.

Whately does not explicitly recognize as a fourth the most serious objection of all: that thinking how one's voice goes interferes with one's attention to meaning. But that objection is plainly indicated in later passages; for example:

The practical rule then to be adopted . . . is, not only to pay no attention to the voice, but studiously to *withdraw* the thoughts from it, and to dwell as intently as possible on the Sense; trusting to nature to suggest spontaneously the proper emphases and tones.

This natural manner, i.e. the manner which one naturally falls into who is *really speaking,* in earnest, and with a mind *exclusively* intent on what he has to say.

Whately will not compromise and agree with many who acknowledge that "it is a great fault for a reader to be *too much* occupied with thoughts respecting his own voice," and think to steer a middle course between opposite extremes. "A reader is sure to pay *too much* attention to his voice, not only if he pays *any at all,* but if he does not strenuously *labor to withdraw* his attention from it altogether."

This does not mean, Whately points out, taking no pains. It is not easy to keep attention on meaning to the degree he proposes. One's mind tends to wander to other matters, or to leap forward to the next sentence. He also points out that his method precludes the easy way of imitation.

So far Whately has been treating of reading and mostly of reading the words of others, for he, like Sheridan, was particularly interested in improving the reading of the church service. He also takes up the reading of one's own compositions, and his treatment of this topic may be passed with the statement that it is just what one would expect from the foregoing. The aim in such reading is to approach as nearly as may be to extempore style; and while it is impossible to reach extempore style when reading, one may approach indefinitely near. If Whately's ideas are carried out, he says, the reader will not seem, as most do, to be saying as a running commentary, "I do not mean, think, or feel all this; I only mean to recite it with propriety."

Bishop Whately seems to think no difficulties arise in carrying out his ideas when speaking extempore. He ignores the fact that at times it is very difficult to keep one's mind from straying even when extemporizing.

Passing over much in Whately's discussion and also over the criticisms[3] that have been made upon it, I now proceed to some comments of my own upon his doctrine.

1. While Sheridan, Blair, and Whately all agree that thinking and feeling prompt adequate expression in wide-awake conversation and in extempore speechmaking, Whately was the only one of these to state clearly, and to make the statement an article of faith,

[3] A good idea of the controversy that has raged around Whately's teaching can be gained from Corson's *Voice and Spiritual Education,* Curry's *Province of Expression,* and Parrish's *Reading Aloud.*

that the same cause will prompt adequate expression in reading. There should be no rules, no marks for emphasis, pause, inflection, tone, or gesture. One should speak with "a mind exclusively intent on what he has to say" and trust entirely to thought, feeling, and speech habits.

2. Whately pays little attention to voice training and the like. He does say (following Blair in this) that if one has habitually ungraceful gestures, or if in common discourse one has indistinct, hesitating, dialectal, or otherwise faulty speech, he should endeavor to remedy the defect, "not in public speaking only, but in ordinary conversation. It is in these points, principally, that the remarks of an intelligent friend will be beneficial."

If the Bishop should today look over the battlements—presumably of heaven—he would be amazed to see the expensive laboratories and the corps of specialists who now take the place of his intelligent friend. It would hardly have occurred to a cultivated Englishman who did his teaching in Oxford that speech defects were problems. Had his teaching been done in one of our city or state universities, with students reared under all sorts of influences, he might have given the topic more than a page. Nevertheless in that page he did open the door for remedial work. I imagine he would say now, "Very well, so long as you keep your training strictly as training and do not cause considerations of phonetics, intonation and the like to become a part of your student's speechmaking consciousness; so long as you do not cause your students to think of these matters when on the platform."

3. While the teachings of Sheridan and Blair would tend to produce conversational *style* or *mode*, through imitation of delivery in conversation, I doubt that Whately's teaching would do even that, or tend to the natural manner they all aim at. Whately says many will object to what they will call a "colloquial style of delivery" and say it is "indecorous and unsuitable to the solemnity of serious, and especially of religious discourse." He says also that the natural manner even when most elevated and solemn, will remind the hearers of the *tone* of conversation. All this indicates that he aimed at public delivery which *sounds* like conversation. But I fail to see how he could get that out of his teaching, for he puts all the stress on *exclusive* attention to matter.

Now *exclusive* is a strong word, and Whately uses it over and over and stresses it with italics. But it seems evident that if one gives all his attention to subject matter, he cannot give any to the audience. Think the thought, feel the sentiment, says Whately, and all will be well. But I suppose that is precisely what Hamlet was doing when he exclaimed in solitude, "Oh, what a rogue and peasant slave am I!" and when he gave vehement thought to suicide. Yet surely it would take a dull auditor, listening to a poor actor, to miss the difference between Hamlet's soliloquies and his direct speeches. Whately's teaching misses a half or two-thirds of the truth, and leads straight to soliloquy.

Soliloquy may be a natural manner, and it is natural for some to stand up in public and talk with themselves; but soliloquy is certainly not the kind of speaking Whately is advocating, which is delivery that sounds like conversation. Sheridan might attain conversational style by imitating conversation; but Whately's teaching will not lead even to that. And certainly his teaching will not lead to conversational *quality*, for soliloquy lacks the essential element of conversation, communication with others.

It is surprising that the keen Whately

never came through to recognize the other necessary element in delivery, what I like to call "a sense of communication." The idea seems to have been lurking in the back of his mind, and he comes so near to it that at times one feels like crying out, as in the game of button, button, "He's getting warm!" One of his warmest spots is where he says that one not used to the "natural manner may be embarrassed at finding himself, as it were, stripped of the sheltering wall of a conventional delivery—delivering his thoughts as one man *speaking* to other men"; and also that the audience may give greater attention "from their perceiving themselves to be personally *addressed,* and feeling that he is not merely reciting something before them, but saying it to them." Whately is warm here!

But probably because he is intent on combating mechanical methods and enforcing the belief that thinking should prompt delivery, he never quite comes through to say that the feeling of contact with the audience has a definite effect upon delivery, and he never urges that the learner should cultivate this feeling. His nearest approaches to the idea are rather incidental. When he is really telling us how to acquire the "natural manner," his stress is all on exclusive attention to subject matter.

Nevertheless, although Whately missed a trick, we owe him much, even those who do not agree with him in the main. It was wholesome to have his ideas vigorously pressed upon us, for we are all prone to get lost in technicalities.

THE CASE METHOD IN ARGUMENTATION

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DURING the past two years, a modified form of the law case method of study has been in use in the argumentation course at Stanford. The results have been sufficiently encouraging to warrant an attempt at appraisal for the benefit of QUARTERLY JOURNAL readers.

The basic problem is that of finding suitable arguments from actual life, turning upon the various principles and fallacies of persuasive reasoning. The lack of a collection of cases in law to put into the hands of each of his students was the initial difficulty confronting Langdell[1] in 1870. Because of the differences in course content and purpose, the difficulty increases many fold for argumentation.

The law teacher is interested in two things: that the student shall come to *know* the law and envision it as it ought to be; and that he shall learn to "reason legally."[2] The student of argumentation also is expected to become proficient in reasoning, but the substantive material which he wishes to master is not primarily any one of the things he will reason *about,* but reasoning itself—reasoning the *science.* By what processes do we arrive at conclusions in *any* field? How may we test those processes? And what may we do to get our own reasoning believed? The cases must be so selected and arranged that, as the student proceeds with his analysis, the answers to these questions systematically unfold.

[1] Although Zephaniah Swift brought out a casebook on *Evidence* in 1810 at Hartford, nothing came of it and Professor C. C. Langdell of Harvard is generally considered the "father" of the method. His casebook on *Contracts* was published in 1871.

[2] The first was Langdell's objective; the second was added by Wm. A. Keener, dean of Columbia Law School, former student of Langdell, who did much to popularize the method.

Unfortunately, seldom does one find the principles of reasoning discussed, as such, in arguments "in a state of nature." This lack constitutes our basic difficulty.

The Law Case Method

It will make for a fuller understanding of the problem if we consider at once the case method as it is employed in the law schools, noting particularly those elements of simplicity and uniformity which have made its success spectacular.[3] Those elements reside in (1) the set-up of the case as it appears in the casebook, (2) the student's case abstract, and (3) the "Socratic" method of class procedure. Let us examine them in order.

1. *Law Case Set-up.* The cases forming the subject matter of a law casebook are almost always cases decided by the appellate courts. They are taken verbatim—often with omissions and abridgements—from the official State, Federal, English, etc., *Reports.* They are "leading" cases, selected because they mark steps in the development of the particular branch of the law being studied, for example, *Torts.* They are cases which have been appealed from the trial courts on points of law. The losing party to a suit is dissatisfied, say, with the lower court's instructions to the jury as to what the law *is*, and on that ground seeks reversal in the court of appeal.

The final report of the case sets forth the facts of the case as settled in the court below, the action taken by the court below, the decision of the appellate court as to the propriety of the action of the court below, and the opinion of the appellate court setting forth the reasons for its decision. If the court is divided, there is usually a dissenting opinion setting forth the reasons for the dissent. In this opinion or dissenting opinion, the judge turns scholar, examines the decisions and opinions in other similar cases, consults the treatises, and the statutes and constitutions where these are involved. It is evident that these opinions and dissenting opinions, as statements of the law, can be very valuable indeed, especially from the hands of such superb jurists as Lord Mansfield, John Marshall, or the late Oliver Wendell Holmes.

In the casebook, these cases appear classified according to the phases of the branch of the law being studied, but *within* each phase they appear in historical sequence.

2. *Law Case Abstract.* An indispensable feature of the case method of study is the case abstract. Every law student undergoes a rigorous training in the making of these little gems of concision. Within the compass of a hundred or two hundred words, he is expected to state the essential matter of a case often running to many pages. This rigorous condensation calls forth the keenest sort of effort in analysis, rejection, and selection, as well as the most discriminating precision of statement. Mere copying of sections of the report will not do. Of course, sacrifice of vital matter is not to be made for the mere sake of brevity, but the student is more liable to err in the opposite direction, and law teachers are merciless in their unfeeling dismissal of the irrevelant or the verbose.

Customarily, the law case abstract is in four parts, following the natural divisions of the case just noted. Part One, *Facts,* is a statement of the jural facts of the crime, tort, breach of contract, or what not, as found in the trial court, plus the action taken by that court upon the facts as a matter of law. Part Two,

[3] Josef Redlich, *The Case Method in American Law Schools,* Bulletin No. 8 of the Carnegie Foundation for the Advancement of Teaching (1914), p. 40: "The average student at Harvard or Columbia . . . enters finally the practice of law . . . better prepared than a graduate of any . . . school . . . in England, or on the European continent." This study by the eminent Viennese scholar is still valid in its main outlines, and I have resorted to it frequently.

Issues, is a very brief statement of the question or questions of law growing out of Part One. Part Three, *Decision,* is the "holding" of the appellate court, stated in a single sentence or phrase. Part Four, *Opinion,* is a statement of the reasoning of the court in arriving at its decision. If there is a dissenting opinion, it is included under this head.

3. *Law Case Procedure.* Redlich believes that the case method might not have survived the early going had it not been for the brilliant classroom technique developed by its early exponents and called, justly he thinks, the "Socratic" method. Here it is necessary sharply to distinguish two types of class discourse from the trim procedure which Redlich so greatly admired.

To be distinguished on the one side is an adaptation of the lecture method, in which the student states the case, the teacher asks a few pointed questions, and then takes over for a neatly packaged exposition of the law involved. Some teachers prefer this method, and even this is a great advance over the textbook method.

On the other side is the discussion method, familiar to all of us, in which the discourse proceeds from student to student, with the teacher stepping in only to keep the discussion from wandering too far afield, and finally to sum up. I do not believe any law teacher uses this method in the exact manner here described; he would have more of a part in the proceedings.

The technique which so impressed Redlich—and the present writer as a law student at Harvard and Stanford—is one in which the teacher, as a sort of quarterback, handles the ball on nearly every play. The discourse runs between teacher and student, and while it may engage two students at a time and sometimes move over large sections of the class, it is always *via* the man up front. Indeed, the famous "Bull" Warren of Harvard, of whom his students have written, "In the classroom he first terrified us and then made us love him,"[4] laid down two rules which he considered indispensable to the proper functioning of the method: "(1) No student shall speak unless he is called upon by name, (2) No student shall raise his hand seeking opportunity to speak unless I call for volunteers (as I not infrequently do)." He regrets having to impose these limitations, but justifies them on the ground that otherwise "an aggressive few speak again and again." Furthermore, "there are many loquacious students, who are really not much good. They thoroughly enjoy taking the floor. But the other students get bored,—the class goes dead. Nothing is so deadly to a class as a lot of cat-talk. . . . The result is that many good men hesitate to speak lest they be classified as among the mouth-organs. . . . I guard the talking student or students (for the oftener that two students with opposing views can be pitted against each other the better) from any interruption whatever from other students."[5]

Discussion starts with the statement of a case by a student, and at once four possibilities of error appear: (1) he may misstate the facts, a common error and one fatal to the decision; (2) he may misstate the issues and again bring confusion into the decision; (3) the decision itself he may get twisted, the common failing being the confusion of what a judge says he is deciding with what he actually decides; (4) or he may misconstrue the language of the opinion. Throughout all this, the teacher is insisting upon that clarity of expression which is so free from ambiguity that it cannot be *mis*understood.

As a next step, the teacher may ask the student his own opinion, and if he concurs in the holding pose a series of hy-

[4] Edward H. Warren, *Excerpts from Spartan Education* (Cambridge, 1943), Students' Foreword, p. ix.
[5] *Ibid.,* pp. 23, 24.

pothetical cases designed to lead him in a course of judgment increasingly at variance with his initial position. If the student disagrees with the court decision, a converse series may accomplish the same purpose. The student is asked to explain the contradiction; and in reply he may hold to both grounds and insist that the situations are different, or he may retreat from one of his positions. If he holds his grounds, he is liable to be confronted with a new case invalidating his distinction, and if he yields one of them, a still further case may be put to him showing that he yielded it too readily. Even when he is right, he cannot be sure of it, for the teacher's manner gives no sign. Through all of this procedure, penalties are set up against the inaccurate use of language.

The dialectical devices are endless, but we have perhaps said enough to show the mood and nature of the process and its striking similarity to that of the Platonian Socrates. In pursuing the technique, some law teachers are "gadflies" most of the time and some part of the time, but all but the worst of them keep the class at hair-trigger attention. Every student concentrates fiercely upon the problem in its various ramifications, wondering what *he* would say if the lightning should strike in his quarter. But whether the play comes to him or not on the instant issue, his mind has been prepared for the inner meaning, the overtones and nuances of the solution when it is finally forthcoming. *And he is learning to reason legally.*

It would be an unforgivable oversight not to mention a collateral feature of the process—the extra-classroom disputation constantly in progress in the lounging rooms, on the law steps, in the students' rooms, and in withdrawn corners of the library. Law teachers do not particularly pride themselves upon clearing up every problem that arises in the classroom, may even deliberately leave matters at loose ends for investigation by the student between classes. One of the sources of complaint of the beginning student is the casual manner in which law professors raise problems and then do not seem to solve them, except, perhaps, by raising other problems. Often great scorn is expressed, as the teacher is compared with some favorite professor in good old Alma Mater, who "used to lay things out cold." In the course of time the student comes to recognize the artistry which sends him to his roommate in furious criticism of a teacher's line of argument —or seeming lack of it; and from his roommate to the treatises and the reported *opinions;* and finally, perhaps, to the office of the teacher himself, where he is welcomed gladly, and the difficulty, man to man fashion, is cleared up.

Criticisms of the Method

There is no use pretending that the case method has not had its bitter opponents in the law schools. Harvard was ten years in adopting it in all courses, and its phenomenal spread within the next ten years was in spite of dire, if increasingly isolated, misgivings.

The first of these misgivings concerns the point just noted—the confusion of the beginning student, a difficulty which is sure to beset the case teacher of argument and one which he will need to consider carefully. So convinced were the simon-pure case methodists that any compromise with the textbook was traffic with the devil, that casebooks were sometimes little more than rougly classified collections of cases. The question was asked, "How can the beginning student be expected to look for legal principles in such a mass of detail, when he wouldn't recognize a legal principle if he should meet one face to face?" The answer has been a growth of casebook footnoting, incidental explanation, and preliminary exposition of the law on the subject, together with some pre-elimi-

nary lecturing to the same end.

A second criticism denies that the method is the real "Scientific Method" that Langdell thought he was introducing into law study. True, agrees Redlich, in raising this question,[6] the student, placing himself in the position of an appellate judge, *does* investigate the "phenomena" of the law, as it were, after the fashion of the laboratory. Moreover, Redlich concedes—in fact he *insists*—such procedure is remarkable for its cultivation of independence of thought and its preparation for law practice. But what of the student's understanding of the *whole* law as a body of organized principle? The case method is empirical up to a certain point, but it does not follow through. Consequently, Redlich recommended what was already coming to pass in the better law schools, i.e., courses in Jurisprudence, the science of the law, conceived of traditionally as comparative and historical law, Roman law in particular.

Reserved for the last is Jacob Henry Landman's strenuous objection to the case method as scientifically unsound in a graver sense.[7] It is so, he says, because a reported legal case does not constitute "phenomena" which the student may examine empirically and with an open mind. To begin with, the facts themselves are insufficient, since they are purely legal facts and exclude the economic and sociological facts, which are equally important. In the second place there is the biasing and warping presence of the decision and opinion of the judge. How can a student address himself to the facts objectively when they are already thus "poisoned at the wells?" Landman apparently refuses to consider the judge's reactions as themselves sociological data of a most interesting and relevant order. One has not long to sit in a law class to become aware of this fact, for it is the judge himself who is often under scrutiny, with appraisals quite unrestrained and singularly unregardful of the august, judicial "ought."

Landman would discard the Langdell method and substitute his "Problem Method,"[8] based on Dewey's sequence, "a genuine scientific procedure." Step One consists of an original set of "lego-social phenomena" constituting the *Significant Problems* which the student is to investigate and which he is to solve. Having looked at the phenomena and done some thoughtful reading, he is ready for Step Two, *Induction,* wherein he makes a *close* study of the phenomena —analyzes, criticizes, compares, contrasts, synthesizes, and in general defines just what the problem is. This prepares him for the *Tentative-hypothesis* procedure of Step Three which is "pseudo-judicial" in nature, and results in his "tentative principle of law" which constitutes "the inductive inference of law." Step Four, *Deduction,* is a search among the sources for the received major premises applicable to the situation in hand. At this point the "Problem" has supplied him with a list of references to relevant sources in the total lego-social field. Having studied these sources and arrived at what he conceives to be "the prevailing legal rule," he balances his own "inductive inference of law" against it, and in Step Five, *Conclusion,* arrives at what he considers the appropriate principle of law applicable to the instant problem.

Landman's method is wholly admirable for what it is, and in fact is not out of line with what has been developing to a greater or less degree as a collateral procedure in the law schools. In one or two instances, something of the sort has made considerable inroads upon the case method. But the great majority of law schools still are strong for the case

[6] *Op. cit.,* pp. 41-53.

[7] *The Case Method of Studying Law; A Critique* (1930), pp. 59-77.

[8] *Ibid.,* pp. 78-101.

method, especially in first-year courses.

The reason is clear. It is quite evident that any one student could not possibly do more than a small portion of the Problems in a given term, if he follows faithfully the Landman procedure. The method, in fact, is a form of seminar, more suitable for advanced students. It lacks that prime virtue of the case method, *the intensive application of every student to every case, no matter how large the class or how many the cases.* Nor is this lack in the Landman method compensated by the more comprehensive treatment given each Problem. Since each student prepares only a few of the Problems, how can he be expected to discuss all the other Problems responsibly? It cannot be too often emphasized that the case method differs from the seminar, or the practice debate or discussion (for which the student prepares *responsibly* only a few times during the term), in precisely this important aspect. Every law student comes to every class prepared on *all* of the cases assigned for the day. He sits through the discussion of those cases, not as one listening to a report for which he has no particular responsibility, but with the intense application of one who has made a previous determined effort to solve the case for himself and who expects to be called upon.

This is not to condem the Landman method. Certain features of it fit admirably into the case method as adapted for argumentation; indeed, this is the chief reason for its inclusion in this article.

Argumentation Case Form

In considering the application of the law case method to argumentation, we must return for a moment to the problem of the differences in course content and purpose.

Law and argumentation courses have a similar purpose: to train the student as a reasoner. They are dissimilar in that the student of law studies cases dealing with the facts of law in search of the principles of law, whereas the student of argumentation studies cases dealing with the facts of almost every subject under the sun, but in search, primarily, of the principles of reasoning—objective *and* persuasive.

As we have noted, argument as it occurs in life is not often concerned with the exposition of the strength or weakness of any certain type of reasoning, considered *as* a type, in terms either of logic or persuasion. It would be easy enough to set up fictitious cases neatly hitting off the fallacies or principles sought to be illustrated. But, as Bacon observes of the syllogism, such doctored examples are "no match for the subtlety of nature." The great merit of the law case method is precisely in its introduction of the student to the manner in which judges and lawyers actually reason. Cases in argumentation should be no less practical in plunging the student into the vagaries of argument as they appear daily in press and forum.

Now, of course, it is possible to find argument "in a state of nature" about the principles of reasoning *per se.* For example, the dispute between Mill and Whewell over the usefulness of Mill's "Four Methods"[9] would be argument "in a state of nature." And in our own time, the semanticists are certainly making things lively for the Aristotelians. But the moment one starts collecting these highly technical controversies between logicians, he is led off into a field that becomes less and less related to that sort of argument from life in which the student is interested. One would like to have the student discover the principles of reasoned discourse as they appear in discussions of great issues of the day and of history.

Arguments, moreover, have to be

[9] J. S. Mill, *A System of Logic* (London 1919), pp. 282-285.

found in such a state as to lend themselves to a simple form of case abstract. At once it is apparent that in the field of general argument, there are no such things as "official" cases, systematically reported, with "decisions" and "opinions" conveniently appended. True, a vote taken after a debate in a deliberative body, or even after a college debate is, in some sense, a "decision," but there accompanies it nothing to correspond to a judge's "opinion." Furthermore, the vast field of public controversy represented in editorials, columns, and the like, contains nothing strictly comparable to them, although on rare occasions, opposing views in two editorials or columns are summed up and appraised in a third. Sometimes there is even discussion of reasoning *per se*, as where Dorothy Thompson lectures Westbrook Pegler on matters, if not of logic, at least of polemic good taste. However, such "naturals" are rare, and in any case are confined to a rather limited range of principles and fallacies.

Bilateral (Basic) Case Set-up. The solution of these difficulties, arrived at by trial and error, goes on the assumption that "decision" and "opinion" are lacking in most arguments that one would want to use. The case, as it appears in the casebook, should, therefore, consist only of the preliminary statement of the source of the material, and, where helpful, something of the occasion surrounding its presentation; the Proposition, if one is expressed, or the subject heading; the verbatim pro-and-con arguments of the contenders (abridged where necessary); and a *very* brief list of references to pages in texts on argumentation, rhetoric, and logic. One might even include, here, short excerpts from such works.

Bilateral (Basic) Case Abstract. Such a case format renders the matter of a uniform scheme of abstracting comparatively simple. After the preliminary documentation, there follows Part One, which becomes a digest of the opposing arguments. Part Two is a statement of the resulting issues; Part Three the student's own decision as to which is the *better* argument; Part Four, the student's own reasoning in support of his decision, couched in terms of the argumentative principles and fallacies which are involved.

Unilateral Case Form. The catch in all this lies in the difficulty of finding pro-and-con "state of nature" cases, each of which actually turns upon some one or two of the many principles sought to be developed. It is so much easier to find these principles illustrated in the pro *or* con argument of the short editorial or column. Indeed, it is here that one often encounters arguments beautifully turned and fallacies in their most charming attire. Yet it is not certain that this short unilateral type of case is not inevitable in many situations which the teacher will want to exploit. As a matter of fact, it goes very well when one wishes to illustrate a series of varying points. And it fits nicely into the early stages of the work where the student is introduced, one by one, to the principles and fallacies with which he will have to deal in increasing complexity, later in the course.

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The "Exercise." There remain those matters in argumentation which cannot be abstracted in either of these forms, except at the cost of the sheerest artificiality. Such things as the wording of propositions and tests of definition are best set up as ordinary exercises, *labeled as such,* to be developed after no set form, but each in accordance with directions which are a part of the exercise itself. Their use, however, need not follow the end-of-the-chapter routine of the textbooks. In the casebook, even the "exercise" is the thing to be studied, the explanatory matter is only incidental.

Conclusion

Thus the case method in argumentation follows the law method pattern of "Socratic" class procedure and close study and abstracting of every case by every student. It modifies the pattern to include Landman's device of supplying the student with references to needed sources, but without being so exhaustive, and of placing the student himself in the position of the judge rendering his own decision and opinion. In a third respect, it follows Redlich's suggestion that more use be made of expository matter throughout the casebook and in lectures by the teacher. This is not a fatal compromise with the textbook-lecture method. The *corpus* of the course still is *cases;* the student's main business the *study* of cases. The explanations are supplementary and subordinate.

OLD-TIME NEGRO PREACHING: AN INTERPRETATIVE STUDY

WILLIAM HARRISON PIPES
Southern University

AS DR. JAMES WELDON JOHNSON once pointed out, "A good deal has been written on the folk creations of the American Negro: His music, sacred and secular; his plantation tales, his dances; but that there are folk sermons, as well, is a fact that has passed unnoticed."[1] Certainly old-time Negro preaching[2] has not been studied extensively as American oratory. It was this fact that prompted the writer to spend some three months recording Negro sermons in Macon County, Georgia,[3] before attempting to interpret old-fashioned Negro preaching.

Macon County, Georgia, is located near the Fort Valley State College, where the writer, during the summer in which the sermons were recorded, was teaching a class in the Speech Workshop. Many of the students in this group were teachers from Macon County. They knew where the Negro churches were located, which churches possessed electricity, when "preaching was held,"[4] and the

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names of the ministers. These teachers, also, were regular members of the audiences whose preachers were to be studied.

The "Preaching Group," as we were called, organized carefully for each Sunday's recording: one person was to interview the minister, another to make photographs, a third to write descriptions of gestures and audience participation. Two of us recorded the sermon.

The recording apparatus was assembled out-of-doors and out-of-sight; only the microphone was visible to the audience during the recording. The apparatus was not seen before the beginning of services because it was kept in the trunk of the writer's automobile until needed; then the automobile was driven to the rear of the church, where the apparatus could be set up without attracting the attention of the congregation. It is not likely that the process of recording tended to destroy, to any great degree, the normalcy of the preaching situation.

The final preliminary step of this study was to take the words from the records and write them down. Eight sermons were finally recorded in this manner.

In order to understand these sermons, one must go back to their basic ideas and characteristics and consider their origin and development. In other words, one must recognize the causes of old-time Negro preaching.

One cause of old-fashioned Negro preaching is to be found in the mixing of the early American and the African religious practices.

Preaching activities in Virginia[5] seem to have made the first American impression upon the religious nature of the African slave. And, to early Virginians, the church was all-important, for a person who was persistently absent from Divine Services was punished with a fine, with whipping, or six months in galley service, or even with death.[6] The Negro slave also accepted the church as all-important, but he modified it to fit his African temperament.[7]

A summary of the African influences which conditioned the Negro's religion might be as follows:

(1) Shouting, speaking and persuasion actually existed in the heart of Africa; (2) The tribal form of government and the rigid customs tended to prevent the rise of many speakers in a tribe; (3) The African audience was highly emotional, uneducated, superstitious, and imaginative; (4) The purposes of speeches usually were to impress and to persuade; (5) African speakers were effective in their delivery and in securing results.[8]

The African did have some religious background when he was brought to the new world. Now let us see how the African heritage and the developing American heritage combined to form the Negro's old-fashioned preaching.

The Negro slave had been learning much about the white man's religion, but it was the fervent, powerful, evangelistic preaching of George Whitefield of England in the eighteenth century[9] that probably set the patterns of the Negro sermon. An analysis[10] of the secret of his power reveals that Whitefield was instinctively dramatic in every

[5] Settlements were made at Jamestown in 1607, under a charter from James I.

[6] Joseph I. Gullick, *A Survey of American Eloquence*. Master's thesis, George Washington University (1933), p. 14.

[7] In making this statement the writer is not unaware of Frazier's insistence that "African traditions and practices did not take root and survive in the United States" [E. Franklin Frazier, *The Negro Family in the United States* (Chicago, 1939), pp. 7-8.] But the weight of authority seems to rest with men who admit the importance of the African influence on the American Negro: Carter G. Woodson, *The African Background Outlined* (Washington, D.C., 1936), pp. 168-75; Robert E. Park, "The Conflict and Fusion of Cultures with Special Reference to the Negro," *Journal of Negro History*, IV (1919), 118; Melvin J. Herskovits, "The Negro in the New World," *American Anthropologist*, XXXII (1930), 149-50.

[8] Winifred De Witt Bennett, *A Survey of American Negro Oratory*. Master's thesis, George Washington University (1935), p. 9.

[9] George Whitefield's years were from 1714 to 1770.

[10] Gullick, *op. cit.*, p. 79.

gesture; he was a master at playing upon every emotion of his hearers.[11] This "emotional preaching of Whitefield brought to the Negro a religion he could understand and which could stir him to self-expression. He responded to it with enthusiasm, allowed his imagination to run riot with it, loved it with passion."[12] Negro preachers soon appeared on the scene, the original old-time Negro preachers: John Jasper, William Lemon, Lemuel Haynes, George Liele, Andrew Bryan, Black Harry, Uncle Jack, Nat Turner, *et al.* They imitated George Whitefield in their preaching.

A second basic cause of old-time Negro preaching is to be found in Loggins' assertion that Whitefield's type of preaching afforded the Negro "a mental escape from the wretchedness of his social position, whether he was a slave or free, and it stimulated him to assert himself as a human being. More than any other force it aided [and aids] him in adapting himself to the ways of western civilization."[13]

We shall now see how these basic forces of old-time Negro preaching are involved in the sermons which were recorded in Macon County, Georgia.

The primary purpose of preaching in Macon County is to impress and to arouse the emotions of the audience: to cause shouting, excitement, and complete emotional abandon. The ministers give many indications that the "arousement" is their chief purpose. The following quotations are illustrative:

> Goin' tuh take my time. Ef I don't raise no bristles [make them shout] it's all right with me. (VIII, 73)[14]
>
> Whatever fuh you all this evening, just hold yuh cups, and whatever fuh yuh all, yuh git it. . . . So jest keep everything waiting and we'll see what's gwine to come tuh you [will see whether or not they "get happy"]. (V, 56)

Of the eight sermons which were recorded, all aimed primarily to arouse and to get money; only two aimed to instruct.

Macon County Negroes believe that the Bible is the source of all truth; accordingly, the pastors preach the Bible:

> The Bible is right! The Nigger handlin' it may be wrong, but the Record is right! (VI, 59-60)

They think of God as an all-powerful, heroic man who sits on a throne and protects the lowly:

> We couldn't honor a better man, greater man than He. Greatest hero ever sat on the throne. . . . And the sweetness of His disposition in the hearts of many have caused us to have hope. He is only one fuh us. (V, 56)
>
> When God Almighty's Son got ready to come out of the grave, He busted the grave and blinded dem men and put 'em to death, God bless your souls, and come on out. (VI, 64-69)
>
> Saw Him [God] in the battle; He never lost a one. (VI, 64)

Other ideas found in these sermons emphasize the fear of death, belief in a better life for the humble in the world to come, and love; yet such ideas and the subject matter of all the sermons are derived from the Bible.

What we sometimes refer to as *ethos* is a striking quality of the sermons. The speaker is "the keystone of the speech situation, for every quality which we desire in the good speech must be in the speaker and every desirable effect of an able ministry or a speech situation can be traced to the character—broadly speaking—of the speaker."[15] For the Negro preacher of Macon County, the conception of "character" as a means of persuasion[16] must include the belief that

[11] See Leonard W. Bacon, *A History of American Christianity* (1898), pp. 155, 163ff.

[12] Vernon Loggins, *The Negro Author* (1931), p. 4.

[13] *Ibid.*

[14] This quotation comes from Sermon VIII, p. 73, in the typed transcriptions. Such symbols are used for all quotations which have been taken from the Macon County sermons.

[15] As quoted by Kenneth G. Hance in "The Elements of the Rhetorical Theory of Phillips Brooks," *Speech Monographs*, V (1938).

[16] "Apart from the argument in a speech there are three things that gain our belief, namely, intelligence,

the preacher is a "Man of God"—the instrument through which the Father talks to His children.[17] One can readily realize, then, the importance of ethical persuasion for this type of preacher; Negroes believe implicitly in God and what the minister says is the "Word of God."

Evidently it is native intelligence that gives the Macon County preacher leadership; certainly it is not education. "The younger and better trained Negro preachers" do not serve these old-time churches. "Most of the preachers' education was completed at the one-teacher rural Negro schools."[18]

Quotations from the sermons of the Macon County preachers show the use of ethical appeal. The Reverend Mr. Johnson, for example, shows the audience that he is a good man:

> Charter a truck from Albany; be at Richmond. . . . If you don't have nothin', I pay for it. (III, 29)

But the Reverend Mr. Johnson's greatest persuasive element of character was his speaking with the voice of authority: "I know what I'm talking 'bout. . . . " (III, 30)

There appear other elements of ethical persuasion. The following quotations show that the speaker has a genuineness, a frankness (and a sense of humor) in facing the truth even if it is at his own expense:

> Some uv'em [some people] done come here looking for mistakes. Well dat feller [the writer] ain't gwine be disappointed, 'cause I'se full uv dem [laughter from the audience]. (VI, 60)

The recordings of such expressions show that the ministers have some intelligence; a desire to lead (the feeling that God has "called them to preach"); courage; imagination; impressiveness in appearance and bearing; a sense of humor; ability to speak well; fine, melodious voices (they are usually fine singers); and enthusiasm. The minister *does* try to give in his sermon the impression that he is an authority on his subject; he *does* attempt to convey the idea that he is a man of honesty and of good character; and he *does* try to obtain the good will of his listeners.

The real old-time Negro preacher knows that his mission is to fan the smoldering emotions of his hearers into flames. And he obtains his end by encouraging the audience to concentrate upon "getting happy" by means of suggestion, through bodily action on the part of both audience and speaker, and by means of rhythm. Indeed, there is little place for strictly logical argument, and little sign of it.

The minister knows that Negroes think of God as being all-powerful and very mysterious. Observe how this minister, in his emotional stride, appeals to this basic belief:

> God is past man's finding out. So high, can't go over; so deep, can't go under; so wide, can't go around. (II, 17)

The audience shouts as the preacher describes the great power of God:

> God worked on soul and He changed 'im [Joseph] so, makes 'im look different. He makes a ugly person look pretty well. Can't He make you pretty, so to speak? . . . He changed his walk; He changed his condition; He changed his life! ["Preach it good now!" from the audience]. (VIII, 78-79)

The audience's fear of God often approaches awe under the spell of the preacher's rhythmical description of God's work:

> It thundered and no one hadn't heard! The lightning hadn't played a lengthy game across the face of the muddy cloud! Heaven hadn't been burned or hell even warmed up, or even organized. . . . ["Talk now!";

character, and good will." [*The Rhetoric of Aristotle*, translated by Lane Cooper (1932), p. 92.]

[17] Even a Negro theological student said, "I believe men are called to the ministry. . . . I believe they see a vision from God" [William A. Daniel, *The Education of Negro Ministers* (1925), pp. 71-72.]

[18] Raper, *op. cit.*, pp. 365, 367.

"Ride it, 'Moton,'" etc.] Go on—on this thing now [He means that he is, rhythmically, "in the groove"; he is at the emotional state toward which he has been working all along; the embers have been blown to the flaming point. A woman laughs in a high, hysterical voice; everyone (the preacher too) seems literally happy; this is escape through laughter; no tears here.] Heaven!!!! (VI, 66-67)

From this point on, until the end of the sermon, clarity of words and of thought is entirely lost in a whirlpool of emotional ejaculations.

Often the minister appeals so directly to the emotions of his audience that, to an outsider, it seems that the preacher is speaking a foreign tongue. The listeners have become emotionally excited and are responsive to the mildest suggestions; they are thinking of their own trials, joys, and sorrows, and are impelled by the rhythmical delivery and their own actions. With the aid of their strong imaginations they are ready to explode at almost any word which vaguely suggests their trials or joys. Every word is charged. Often the thought connection between the word which suggests the sorrow or joy (which results in shouting) is so vague to the outsider that the language seems incoherent and the shouting inexplainable. For example, the minister said, after telling the Biblical story of Joseph the Dreamer:

I seed Him . . . , a shield over here one Sunday morning. He was takin' on board. And I *dream, chillun.* [Sings the last two words; the audience joins in. Shouting.] (VIII, 79)

He opened a complete world for his audience with the words "dream, chillun." They too had had their trials and problems, as Joseph had, and they too were *dreaming* and longing for the better day to come. In other words, when the preacher said, *"dream, chillun,"* he touched within the audience thoughts and emotions which lay too deep for words. The people understood; they shouted.

Basically, the Macon County preaching still employs the pathetic appeal of the original old-time Negro preaching. The ministers appeal most of all to fear and hope, but there are also appeals to common sense, pride, shame, pain, affection, hatred, love, and desire for happiness. Beneath all, however, is the Negro's unconscious desire and need to escape from "an impossible world," and the emotional outbursts of shouting, laughing, and crying serve this purpose.

The style of the sermons of this project shows the influence of the Bible in the use of words and phrases. Words are, as a rule, plain, familiar to the audience, and simple. A study of the length of words shows that more than 75% have from two to five letters; 20.8% of the words are 2-letter words; and the average number of letters per word for the group of sermons is 3.73 words.

The following excerpts illustrate the use of short, vivid words and an occasional long word; they illustrate, also, the use of Biblical English, language familiar to the audience, repetition, and parallel construction:

Service of power; service of knowledge; service of ability. Use to uplift Him and spread th' kingdom of Christ and His accomplishment. As the Sunday School lesson bears witness, it's ours to spread, to make greater, more important, and more impressive, th' knowledge of our Christ. (I, 8)

My belove', ole, ole man Elijah said, my belove', when he got worried, my belove', went out and set on the fence, my belove'. . . . Ain't it so, my belove'? And . . . promised him and said, 'Oh, Lord, dey've done kill all our God's folk. . . .' Ain't is so, my belove'? (VII, 70)

It is obvious that here there is less of the original, old-time preacher's Biblical language which Johnson said was "not prose but poetry."[19] Such figurative

[19] *Op. cit.*, p. 5.

passages as these, however, are in the old vein:

> The wind hadn't blown. It thundered and no one hadn't heard! The lightning hadn't played a lengthy game across the face of the muddy cloud! Heaven hadn't been burned or hell even warmed up. ["Talk now!" from the audience.] (VI, 66-67)
>
> The sweetness of his [Jesus's] disposition in the hearts of many have caused us to have hope. (VI, 56)
>
> God had sent a famine on the land and in the land and had dried up the rivers, and the grass had withered down, and the wells had gone dry. (II, 20)
>
> Lily of the valley. . . . Sundown. Pinnacle of the temple. Lily of the valley. Beautiful things. . . . (III, 41)

The principle figures are the metaphor and the simile:

> Jesus is the Rose of Sharon. . . . (III, 33)
>
> When us git hooked up together, it's like a city and a town—ain't it?—when yer turn on de light. It's down in de corner store and all behin' 'em and all over the house. (V, 56-57)

The language of the Macon County sermons, then, is basically simple: short words (with an occasional long word); simple, elliptical sentences (which, however, are joined by conjunctions so as to maintain the rhythmical flow of words in delivery); slang and Negro dialect. The language is particularly metaphorical, and there is often apparent a simple, narrative style, to be heard rather than to be read. There are even patches of poetic prose.

The following description perfectly fits the delivery of the Macon County preachers:

> He [the old-time preacher] was a dark brown man, handsome in gigantic proportions. . . . Suddenly he closed his Bible, stepped out from behind the pulpit and began to preach. He started intoning the old folk-sermon that begins with creation of the world and ends with Judgment Day. . . . An electric current ran through the crowd. It was in a moment alive and quivering; and all the while the preacher held it in the palm of his hand. He was wonderful in the way he employed his conscious and unconscious art. He strode the pulpit up and down in what was actually a very rhythmical dance, and he brought into play the full gamut of his wonderful voice. . . . He intoned, he moaned, he pleaded—he blared, he crashed, he thundered. . . . His discourse was generally kept at a high pitch of fervency, but occasionally he dropped into colloquialism and, less often, into humor. . . . I have witnessed congregations moved to ecstasy by the rhythmic intoning of sheer incoherencies. There is, of course, no way of recreating the atmosphere—the fervor of the congregation, the amens and hallelujahs, the undertone of singing which was often a soft accompaniment to parts of the sermon.[20]

This is Johnson's classic description of the delivery of the old-time Negro preacher, and the Macon County preachers still use the same techniques. We need only add these observations: (1) the delivery is impromptu; (2) the delivery is a study in contrast: at one moment the minister is talking quietly and at the next moment he is storming; (3) the preacher's appearance and his gestures (which are awkward, spectacular, bombastic, and dramatic) do much to aid in the delivery; (4) the speaker's faith in himself, his sincerity, and his thorough understanding of the purpose of his sermon aid in the delivery; (5) the use of rhythm arouses the emotions; (6) the minister's excellent voice is indispensable to his success; (7) education has done little to change the type of delivery; he must still "make 'em shout" if he is to keep his job; (8) the response of the audience spurs the minister on to the emotional climax, the ultimate escape in shouting. When that point has been reached in the delivery, everything else is "going downhill." Delivery, at this point of climax, has led to the goal of the old-time Negro preacher.

Among Negroes in the United States today, old time preaching (the unedu-

[20] *Ibid.*, pp. 5-10.

cated Negro's emotional type of preaching which has decended from the Negro's religious practices during the days of slavery) is still one of the most vital elements in the black man's existence. And there are two basic explanations for the importance of old-time preaching among Negroes: (1) the Negro today, as during the days of slavery, possesses an emotional, superstitious nature which traces its origin back to the jungles of Africa, and this emotional nature has always been one that must have an outward expression; (2) the Negro has found himself without normal outward expression because of domination by powers above his control. He was dominated in Africa by the jungle and tribal custom; in America before the Civil War, by slavery; and in the "Black Belt" (and to a lesser degree in other parts of the United States) by the plantation system and "divine white right." In Africa and in America the Negro has needed a means of emotional escape from an "impossible world," and old-time religion has been the way out. But education and enlightenment are bringing into this preaching new ideas, which are at variance with the ideas of old-fashioned Negro preaching. The outcome promises to be the death of this type of preaching.

Old-time Negro preaching today is still a vital part of the Negro's existence; it is preaching that is still the soul-expression of a frustrated people. But because doors to education and doors to new opportunities of normal expression are being opened wider and wider to the black man in the United States, the degree of frustration is being lowered; the result of this process, if it continues, is to be oratory's complete loss of one of the most peculiar types of public speaking that perhaps the world has ever known.

Sermons Recorded for This Study

No. I. "Thou Shalt Love the Lord Thy God." Delivered by Reverend E. L. Wynn at the Bethel A.M.E. Church, Macon County, Georgia, 12:50 P.M., Sunday, June 14, 1942.

No. II. "God's Mysteries upon the Mountains." Delivered by Reverend A. J. Woodson at the Magnolia Baptist Church, Macon County, Georgia. 11:50, A.M., Sunday, June 21, 1942.

No. III. "John the Baptist—A Voice Crying in the Wilderness." Delivered by Reverend S. J. Johnson at the Mt. Calvary Baptist Church, Macon County, Georgia, 2:00 P.M., Sunday, June 28, 1942.

No. IV. "The Danger of Neglect." Delivered by Reverend A. M. Reeves at the New Hope Baptist Church, Macon County, Georgia, 12:30 P.M., Sunday, August 2, 1942.

No. V. "Why We Come to Church." Delivered by Elder Edge at a Primitive Baptist Church, Macon County, Georgia, 2:00 P.M., Sunday, August 9, 1942.

No. VI. "Elijah, the Man of God." Delivered by Elder E. G. Griffin at a Primitive Baptist Church, Macon County, Georgia, 2:30 P.M., Sunday, August 9, 1942.

No. VII. "Elijah." Delivered by Elder Fulse at a Primitive Baptist Church, Macon County, Georgia, 4:00 P.M., Sunday, August 9, 1942.

No. VIII. "Pray!" Delivered by Reverend S. J. Johnson at the Mount Calvary Baptist Church, Macon County, Georgia, 2:00 P.M., Sunday, July 26, 1942.

THE SEARCHING WIND IN THE MAKING

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WHEN a new play, blueprinted in a script, fresh from the brain of a playwright, leaves his hands for a Broadway production, it starts on a precarious, if not actually perilous, career. When it turns up weeks later on a Broadway stage it has undergone a metamorphosis about which the public know little or nothing. When they see the play, they see it decked out in its "company best." All the anxious readying preparations are carefully concealed behind the *front* that is presented to the audience.

Just as it is often enlightening to look in on the family before "company" arrives, it should prove interesting, and perhaps valuable, to look in on a new play like Lillian Hellman's *The Searching Wind* while it is still in production. I had the opportunity to stand by and watch it happen, to see this play slowly emerge from its chrysalis and take the form that was for many months on view at the Fulton Theatre. Enjoying the advantage of appearing in only one scene near the end of the play, I was able to observe the whole process by which this intricate play, theatrically speaking, came to be an important event of a Broadway season. I shall try to set down here the tale of what I saw, along with the inescapable coloring of my personal interpretation.

A new play, as yet imprisoned in a script, is instinct with life; it possesses a dynamic potentiality still to be realized. What is there—what it is capable of becoming—remains to be seen. It is not yet a whole, a completed thing. To grow into its maturity as a full-bodied play of the theatre it of course needs the combined creative talents of actors, director, designer, and technicians, in effective collaboration. By the time these individuals, all of them rather positive individualists as well, get through with it, the play has undergone various impalpable transmutations, either for better or for worse. Each of them has left his impact upon it; each has colored it with his particular personality.

There is something fateful about theatrical production. For once a play is turned over to these artists of the theatre by a playwright, it is irretrievably out of his hands, at least for that one trial of fortune. His play for that one production is on the lap of the gods. If their collaboration is *good*, if the play succeeds and sends the playwright's idea winging its way, then the playwright is indeed fortunate, as are all who have participated in the process.

Thinking back to those days when Lillian Hellman's *The Searching Wind* was brand new to me, I remember some of my first impressions as the play was gradually unfolded in the scene-to-scene progression of rehearsal. I remarked to myself, "Here is a potentially great play, a conception of events and of human beings in their relation to them that is in some respects Shakespearean in scope and detachment, a canvas that has sweep, and a compression that is masterful." At the same time I recall how *wordy* with long literary phrases the history-burdened dialogue of the Paris scene (the one in which I play) seemed to me when I read it for the first time. I confess that, reading this scene detached from the rest of the play, I felt let down. I had expected more of Lillian Hellman in dramatic quality. Later, it was indeed amazing to see these cumbersome periods disentangle and take on form, order, and clarity with the highly intelligent and

capable reading given them by Dennis King, Arnold Korff, and Cornelia Skinner, and at the same time to watch the scene develop dramatic tone in stage action under Herman Shumlin's meticulously accurate direction.

I remember, too, the extraordinary slowness of some actors to grasp the dramatic intent of the play and their own part in it, their preliminary fumbling, uncertainty, and awkwardness (I remember some of my own), the degrees by which we began to get hold of the play under the patient but dogged prodding of the director, until at last the outlines of the characters began to emerge, to take on form and shading. For the characters of this play, as in all of Lillian Hellman's plays, are real people and not mere stage figures. They have many facets not at first disclosed. Such characters grow slowly in an actor's creative experience, and even after weeks of performance a speech will suddenly be illumined in his mind by a flash of insight that produces a previously unattained reading.

I recall, too, the shock it gave me when Mr. Shumlin, script in hand, first stepped forward to read the lines of a speech for one of his "star" actors in order to show him how it should go. Again and again I had had it drilled into me that never under any circumstances should a director presume to show an actor how to read a speech, or act a part. Here was an outstanding director flaunting the proprieties. All the other professional directors I had worked under, or had read about, held to the "outside" approach. As a college director I had used both methods on occasion, leaning a little to Mr. Shumlin's method, but in the face of such concerted disapproval being a little dubious about it. Naturally, I watched the result with keen interest.

Mr. Shumlin believes that much of the essential part of the meaning of a speech, of the playwright's intention, is in the tone, the phrasing, the spoken form. Unless an actor *hears* what is *in* and *back* of the words, he cannot grasp all that they are designed to convey to the audience. He read speech after speech, not as an actor giving a performance (he disavowed all claims to histrionic skill), nor with any idea of imposing his way, but solely to give insight. Out of his greater detachment and better perspective he was able to keep clear of the immediate considerations that were distracting his actors and to go directly to the heart of the meaning. His clear perception, his sensitive understanding of the nuances of the play, and his ability to steer a sure, straight line in his reading were of positive help.

As I look back now over those early stages of rehearsal when everything was a little strange and new to me, the personalities, habits, idiosyncrasies, difficulties, and aberrations of the players, the first impact of the play, the methods of direction, I realize how much each had a hand in shaping the play that was on view at the Fulton Theatre for so many months.

Herman Shumlin as a director is always somber and in dead earnest. He seldom smiles or relaxes. But intrinsically he is a kindly man, considerate and gentle, yet painstaking, exacting, and inexorable in his demands for perfection. He expects the best and will settle for nothing less. He pursues his goal persistently, indefatigably, doggedly —concerned over the slightest detail until everything is just right. Yet he never raises his voice. Sometimes he is goaded to exasperation by the inertia, perverseness, and resistance in the human materials involved in his creative task, yet his characteristic manner is one of calm—extraordinary calm. Though he is brusque at times, I never once saw

him lose his temper or give way to the temperamental outbursts that are legend in the theatre.

In fact, in a cast of "stars" there was a remarkable spirit of cooperative good will prevailing at all times, even during the pre-opening try-out period when the strain of intensive rehearsal had nerves ready to crack. Earnest, hard-working, unpretentious artists engaged in sincere collaboration in the service of a compelling play—that was the background out of which *The Searching Wind* came. As a well-known New York columnist put it, there should have been a sign out in front of the Fulton Theatre: QUIET! PROFESSIONALS AT WORK!

And watching over every detail, and not letting up for a single minute, was Mr. Shumlin, phlegmatic, brooding, eagle-eyed. Sometimes his demeanor was glum and his brow clouded with Jovian displeasure. A casual observer would have thought him taciturn and sour on the world, but that was only because he had things on his mind that weighed heavily. Nothing escaped him; his is a keen and orderly mind. There was none of the hectic, last minute, frantic attempts to do that which should have been attended to days or weeks before that belong to the usual nightmarish pattern of professional productions in their eleventh-hour stages of preparation. With Herman Shumlin, apparently, everything is taken care of in its turn, everything is in readiness when needed, everything fits neatly into its pre-arranged place in the unfolding pattern.

Howard Bay was entrusted with the difficult physical problem of providing flexible stage settings. As you perhaps now know, the play made use of the flashback technique that has become familiar vocabulary in motion pictures. First, there was a scene in the present (1944), then a flashback to 1922, then quickly back to the present again to maintain a continuity of the thread of the dramatic action. That was Act I. Act II began in Berlin, 1923; then a shift to Paris, 1938; then back to the present, to return to the scene that opened the play.

Howard Bay designed and supervised the construction of good, solid-looking stage sets on rolling platforms ingeniously devised so that the shifts could be made in seconds. The first set, a Washington, D.C. living room, parted in the middle and each half rolled off into the wings left and right while the impressive and elaborate "Rome scene" (1922) rolled forward, with an effect not unlike that of the Israelites in the familiar Bible story crossing the Red Sea between the parted walls of water. For the shift back, the "Rome scene" rolled on its tracks up stage to its original place while the two halves of the "Washington scene" rolled in from left and right to join again.

In Act II the curtain rose on the corner of a fashionable restaurant in Berlin, a rich, solid-looking angle set, with a large, double casement window in one wall. This set was "flied" and soared upward the moment that the curtain was down, while the "Paris scene" rolled forward to interlock with the platform already in place, and the furniture, a desk and some chairs, of the ornate Louis XVI hotel room, were quickly moved down toward the footlights. (I, as the confidential secretary to the American Ambassador in Paris, rode in with the set and sat at this desk as the curtain rose.) For the change back to the "Washington scene," "Paris" rolled back and the halves came on from left and right to join as at the end of Act I.

Cumbersome and lumbering as even this elaborate system of rolling platform stages is in comparison with the flashback facility of the motion picture

camera-eye, nevertheless it is the modern theatre at its mechanical best. Obviously such staging ran into money. For aside from the original cost of construction, which was considerable, a large crew was required to operate it—no small item at the prevailing union scale. On the road, too, during the try-outs in Wilmington and Baltimore, the setting up, "breaking out," and transportation of such scenery added hours of labor, to say nothing of the gross tons of Excess Baggage. It is easy to see where some of the $50,000 went, the sum reported to be involved in the production.

The flashbacks in time also presented special problems for the actors. It wasn't so easy to "flash back" in age some twenty-odd years, to grow young in the time it took to change a scene. Aline Bernstein, the costume designer, came in at that point to help achieve these miraculous metamorphoses. Skilfully designed period clothes, along with quick make-up adjustments and changes of coiffure for the women, combined to produce almost incredible results.

To turn to the play itself and its interpretation, the foremost question that confronted actors, critics, and audiences alike was "What does it mean?" As one befuddled individual was overheard to remark as he left the theatre, "I think I would enjoy it more if I knew what it was about." The fact that all who saw it were driven to chew over its meaning, is at once an indication of the play's chief virtue as well as its chief defect. It is undeniably adult theatre calling for an intellectual hardihood on the part of the playgoer which it is not usual for the theatre to require of its patrons. In the face of this shock playgoers reacted differently.

In addition, the emotional effect of the play was disquieting—its central theme, confusion. It is what George Bernard Shaw would call an "unpleasant play" because it confronts the audience with truths they do not like to face and arouses emotions of guilt and shame that are uncomfortable. It is indeed a "searching" wind that is loosed by Miss Hellman. She is relentless and unmerciful in driving home her point that individuals "messy" in their private lives, when multiplied by the millions, make a "messy" world—a world so weakened by moral slack, so undermined by blind selfishness and careless disregard for consequences, that it is easy prey to the Hitlers, Mussolinis, and Tojos. To Miss Hellman there is a fundamental bond between the moral verities which hold between individuals in their personal lives and those which govern the relations between nations.

Viewed against this large framework of dramatic interplay, *The Searching Wind* is Miss Hellman's most ambitious play, if not one of the most ambitious plays yet undertaken by an American playwright. The defect of the play—and it has this major flaw of failing to deliver the full impact of its theme within the severe compression required by its theatrical form—is inherent in the task that the author sets for herself. To present unsympathetic, insipid, rather futile people sympathetically, or at least interestingly, and to get us to be concerned over what they feel at the same time that we are expected to excoriate them for acting and feeling as they do, is in itself a pretty large order. But on top of that to draw a parallel between the personal and the international, and to ask us to interpret the epochal events of our recent international past in terms of personal incidents in the lives of selected individuals in an independent, though concomitant, series, is more than even the most intrepid theatre-goer has ever been required to do before.

It is not surprising that Miss Hellman did not quite carry it off. She not only

failed to make clear exactly what happened in some of the situations involving her characters and what she expected her audience to take them to mean, but she left some of the symbolic connections between the personal and the international obscure. They were there, but the audience had to seek them out and audiences had not been accustomed to doing that. For most of them it was a struggle in which they frequently lost their way. Even the actors, after weeks of study in rehearsal and more weeks of performance, were puzzled. How then could an audience "get it" in passing, in a single run through? Sometimes it seemed that there was something deliberate in the way the author left certain things indefinite and vague, perhaps in order to avoid evoking partisan reactions from the audience, perhaps to achieve the all-over effect of confusion as the dominant mood. If this effect was her intention, Miss Hellman fell into a fundamental aesthetic error. To gain the utmost in dramatic effect in the theatre, the mind of the audience, it is true, must reach out in surmise and discovery, but it must also have sure knowledge of what happens and what bearing the action has on the theme. On that score a play must be clear; the playwright must confide in the audience to that extent. And it was on that score that Miss Hellman's play remained aloof.

Perhaps a part of the difficulty grew out of her detachment. She did not take sides for or against her characters, or directly champion a cause. In this respect her play was "Shakespearean." The Hazens were no better, nor worse, than the rest of us. Her tragic figures thought of themselves as being good; yet they were aimless, confused, bored, selfish creatures, each wrapped up in his own petty interests without thought for others, belonging to a generation "not knowing what they did or why." Within the action of the play, Cassie accuses Emily, her girlhood friend, of having stolen her (Cassie's) beau and having married him, and then in a year acting as though it had never happened. She says, "You've always done that, Em. You've always made things as simple as you wanted them to be." This would seem to put Miss Hellman on Cassie's side, but no. At the end of the play in a painful, soul-searching scene, Cassie is forced to confess how her desire to get back at Emily had got mixed up with her love for Alex to her complete undoing, so that a potentially useful life became dissipated in "small purposes and in bitterness." She had mistakenly thought Emily's life so full and had eaten her heart out in envy because in comparison her own had seemed so empty. Yet she had seen it all wrong. Emily, too, had had her bitter cup to drink. Here the play touched on greatness. It *searched* rigorously with tragic irony the petty purposes, the blindness of us all.

Yet there was no preaching. Like Shakespeare, the author was content to present human beings in action, sometimes pitiful in their fumbling, irritating in their blind absorption in themselves, preoccupied in their individual "isolationism," yet in their own eyes decent, well-intentioned "good" people who did not think they were bad. The parallelism with the moral chaos that has engulfed the world, though not clearly drawn, nevertheless was inescapable. The nation that took what it wanted in times past, bolstering its act by whatever convenient rationalization and speedily forgetting all about both it and the moral issues involved, clinging tenaciously to what its direct action had won, was figured in Emily Hazen. The nation deprived of the things it wanted for itself, which bent all its energies to scheming and treachery to get back what

it had lost, and failing in that expending itself in feelings of bitterness and frustration, was mirrored in Cassie Bowman. The good-willed liberal who grows tired of the struggle for right, sours on the world, and washes his hands of the whole business, was represented by Moses Taney, and by his German counterpart, the career diplomat, Count von Stammer. The conscientious, high-minded, but irresolute official champion of the *right* in the affairs of nations was symbolized in the career diplomat, Alex Hazen, the representative of the American ethical ideal.

Some critics regarded the "personal" story in the play—a new angle on the familiar triangle—as "sugar coating" for the political theme, a sop to the average entertainment seeker. Others found it trivial, or downright dull. It is true that as people they were just "run of the mill." No great passion burned in their blood; no breathless sentimental romance glamorized their love affairs; no dignifying anguish rent their spirits save for the brief moment of stark humbling at the end where Miss Hellman was pitiless in stripping their hearts bare. But not to see in these unheroic ineffectual people and their distasteful floundering the import of the play's larger theme was to lose the only dramatic excitement it afforded.

Aside from the difficulties in the play itself, I think it suffered, too, from the playing. Though the principal roles were in the capable hands of experienced actors of proved worth, their interpretations at times lacked the simple, direct, spontaneous, personal force of inner reality. They did not seem to live enough within their characters; often there was vigor of rhetorical recitation rather than the subjective nuances of imagined experience. A part of the reason for this, I think, was in the writing. No one is better at the clear, biting, incisiveness of human speech than Miss Hellman. But being primarily a thinker with ideas to impart, she often mixes the spoken forms of direct speech with the literary refinements of a more involved thought structure to the utter consternation of actors who must read those lines with a semblance of naturalness. Then, too, as certain of the critics have pointed out, we saw the characters only in crises; much of the drama actually was supposed to have happened off stage out of sight of the audience and was merely reported in a manner somewhat reminiscent of the Greek method. This led to a preponderance of expository dialogue, weighing down the personal and emotional, to which it became an incubus, a hindrance to the forward impetus of the play.

Part of the difficulty in playing, I felt certain, could be laid at the door of the director. Mr. Shumlin followed a rigorously literal, forthright, naturalistic line, carefully excluding any tinge of the sentimental, on the one hand, or any suggestion of symbolic overtones, on the other. Moreover, he did this with such thorough-going aversion as to attenuate the more personal elements in the characters. Always he drove for a solid, clear, objective narrative. All the way through his emphasis was on clarity rather than on the subjective personal elements of emotion. This was, of course, paramount in view of the complex historical exposition that had somehow to be carried along. And since the audience was required to *think* rather than to *feel* to gain the pinnacle from which the dramatic impact of the play as a whole could be experienced, he had to take care that the broader outlines of the theme should not be obscured, or thrown out of focus, by too great an emotional emphasis on individual scenes. The nature of the play presented the director with a nice problem, and a

difficult choice. That he did not achieve an altogether happy solution was not entirely his fault. But what he gained in the clarity so necessary to the success of the play was at the expense of cumulative emotional realization of the subjective experience of the characters themselves.

Each actor was encouraged to present his part in the unfolding narrative in clear, precise enunciation and with a brisk pace, apparently with the idea that the audience, and not the actor, would attach whatever significance was necessary. The actor's part, or so it seemed, was to be a mouthpiece only, and not an interpreter. I found this to be a thoroughly fascinating concept for the direction of a play of this kind, but I saw its weakness in practice. The personal, emotional scenes tended to become stiff and mechanical, the pauses too long and deliberate, the intonation and emphasis too consciously rational. Only after weeks of performance did the readings limber up and the scenes take on a more spontaneous, a more personal, a more human quality. But a certain stilted rhetorical awkwardness persisted to the very end.

At the outset I had the feeling that Miss Hellman and Mr. Shumlin did not take the actors sufficiently into their confidence as to what the play was about and what it was intended to convey to the audience. In preliminary conferences with the principals before I appeared on the scene, perhaps many things were gone into that were not taken up again. I do not know. I can only judge from what happened while I was there. Aside from occasional brief glimpses into her mind and creative purpose, Miss Hellman's idea of the play as a whole was never made clear to the entire cast. It seemed almost as if playwright and director had entered into a tacit conspiracy to prevent us from seeing too far beyond our individual scenes, or inquiring too intently into what they meant in relation to the play as a whole. That "tactic" may have been adopted to keep us from getting any "arty" or "message" feeling about the play and its purpose which might tempt us to an inflation of our parts. If that was the intention, I can see good reason for taking such precautions. But in leaning so far to avoid one pitfall, they came perilously close to being pitched into another, that of a loosely integrated narration without the cohesion necessary to give dramatic heightening to the play. That tenuous connection between the scenes, along with the confusing flash-back sequence, which interrupted the forwardmoving continuity, left the audience unquickened by emotion for long stretches. Had it not been for the tremendous impact of the final scene, which gave meaning to all that had preceded it, and in turn gained meaning from all that had gone before, this lag throughout the play would have been disastrous. As it was, the final scene came almost too late to save the play.

This is how—as I see it—*The Searching Wind* came to be the play that it was in this particular production, which it has been the purpose of this article to describe. If my account serves to throw some light on the creative process involved in the theatrical production of a play, it will perhaps prove useful to fellow teachers of speech whose interest lies in that direction.

THE VICTORIAN VOICE ON THE STAGE: SAMUEL PHELPS, "A FAULTLESS ELOCUTIONIST"

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EARLY last summer, I was showing a collection of pictures of nineteenth century actors and actresses to a pair of young professional Broadway and Hollywood players. They recognized and remarked intelligently upon all the major figures until they came to a reproduction of Forbes-Robertson's portrait of Samuel Phelps as Cardinal Wolsey. "Samuel Phelps?" they inquired. "Who was Samuel Phelps?" My momentary indignation as a specialist gave way to amusement as I recalled the "incomparable Max" Beerbohm's diatribe, written in 1899, upon "that deadliest of all assets, a theatrical library." Commenting upon a volume of stage reminiscences by the admittedly dreary and drowsy Clement Scott, Max wrote:

> Why are all these volumes written? Why should any one presume to remember things which are, and ought to be, forgotten by every one else? Why these desperate raids on oblivion? Who wants to know that 'the mantle of Macready, which fell all too soon from his sturdy shoulders, was modestly assumed by his brave and faithful lieutenant, Samuel Phelps, one of the great actors of the century whose noble work at Sadler's Wells can never be forgotten'? . . . For those who saw Samuel Phelps on the stage, such reminiscences may be interesting enough. If Samuel Phelps had possessed in his theatre a combination of phonograph and biograph to enable us to appreciate his abilities as clearly as those of any actor who is disporting himself tonight, then, no doubt, he might mean something to us. . . . So long as the mime's performances are inaudible and invisible after his retirement or decease, so long must he, as artist, forego the claim to anything like immortality.[1]

I fear I am constitutionally addicted to participating vicariously in "desperate raids on oblivion," and although I am not old enough to have frequented the famous Sadler's Wells Theatre during Phelps's eighteen-year management from 1844 to 1862, I find myself, despite Max's protest, desirous of "driving in the thin end of immortality's wedge" on behalf of this actor. For he was the last of the giants of tradition, the last of the old school actors of the grand style. If ever an actor deserved an invention ahead of its time, Phelps certainly deserved a phonograph to record his readings, particularly of Shakespeare.

For during his tenure of Sadler's Wells, Phelps produced thirty-four of Shakespeare's plays, and played leading parts in all of them. All who have left reports of his amazingly versatile performances, however they may argue about the proportions of native genius and trained talent in Phelps's histrionic make-up, agree that he was "a faultless elocutionist,"[2] in the last period when that term was used in high praise rather than in opprobrium. For sixteen years after his retirement, he acted almost continuously on various stages, notably those of the pre-Irving Lyceum, Drury Lane, and the Gaiety. The critic J. Ranken Towse, who had seen him only in his last years, remembered him in 1916 as "incomparably the finest actor" he had ever seen, except for Tommasso Salvini, and wondered at the "comparative oblivion" which had already come upon him,[3] an oblivion already recorded by Beerbohm in 1899, and echoed so recently by my two young actor friends.

The reason for the oblivion is all too

[1] Max Beerbohm, *Around Theatres*, 2 vols. (1930), I, 60-61.

[2] Richard Lee, "Samuel Phelps," *Theatre* (September, 1886), p. 150.

[3] J. Ranken Towse, *Sixty Years of the Theatre* (1916), p. 37.

clear. He was the last truly great figure of the old school of acting, the conventional and traditional school of long provincial training and steady work in repertory, but he continued playing well past the first decade of the success of the new Robertsonian school of naturalistic playing, of representationalism of the observed surfaces of life. It was the fashion with critics throughout the seventies to decry the old school mode as manneristic and to ridicule those players who still sought to bring to the stage the majestic deportment, the skilled and flexible voice, the self-conscious dignity of the player who desired to be regarded as an artist, practising an art of rule and precedent, rather than as a mere imitator of ordinary life, striving not to present an art-form but to represent nature. Just because Phelps was the greatest survivor of the traditions carried down from the days of Betterton, or even possibly of Burbage, "the last representative of a school of acting the age is ceasing to understand," during his last years, as Joseph Knight phrased it, "the waves of criticism" beat more fiercely upon him than upon other actors.[4] Knight wrote thus in November of 1878, not knowing that Phelps was to die that month; the critic recorded him as still "erect," still defending by practice "the art that we once considered national." In addition, the eccentric star of Henry Irving, who today would be called a Freudian exponent of Shakespearean roles, was in the ascendant during the seventies, and the soundness and thoroughness of Phelps's conception and execution of a far greater number of those roles was often lost sight of in the flash and brilliance of the Lyceum limelight. So oblivion descended upon a great artist, "a faultless elocutionist."

The once national art he had practiced for over fifty years of his life demanded vocal resources of tremendous range and power, and Phelps had by careful and constant training developed a voice he himself called "originally a piping, weak, reed-like thing" into "a potent resonant organ capable of expressing every varying mood of tragic or comic art." In like manner he had "taught every muscle of his body to respond instinctively to the motion of his mind,"[5] but I am concerned here in celebrating only his vocal resources. So successful was he in his elocutionary training that one critic after his death declared his voice, "of singularly full diapason: articulate, resonant, and sympathetic," the "sole physical advantage in his art Phelps owed to nature." The sound of that voice was remembered as "music, said, not sung."[6]

Obviously Phelps owed his amazing vocal development to the kind of parts he had essayed and conquered. Towse saw and admired him in eighteen widely contrasted roles, a mere sampling of his extraordinary repertory, but those parts included Lear, Macbeth, Othello, King John, Henry IV, Falstaff, Shallow, Wolsey, Sir Peter Teazle, Sir Andrew Absolute, Byron's Manfred, and Bulwer's Richelieu, parts as a group certainly calling for a voice of virtuoso quality. When Falconer of Drury Lane elected in the sixties to produce Byron's *Manfred* with a spectacular scenic mounting, the play, virtually a monologue, clearly demanded in the leading role an elocutionist of unusual variety and stamina, and the choice of Phelps resulted, as Henry Morley recorded, in cramming the pit and filling the theatre. Morley argued that the success of this almost actionless play supported his protest against the growing taste for realistic and pedestrian plays "that have no words in them worth a good actor's speaking, and no characters worth subtle study for

[4] Joseph Knight, *Theatrical Notes* (London, 1893), p. 226.

[5] John Coleman, *Players and Playwrights I Have Known*, 2 vols. (London, 1880), I, 199.

[6] Lee, *loc. cit.*, p. 148.

their full artistic development." Admitting that there were few actors even in 1863 "equal to those parts in which the language rises above commonplace or where there is demand for anything not to be found in the usual assortment of conventional emotions," he begged for a continuance of the old national repertory of "good plays and good parts," so that actors might "warm into the unaccustomed work of really expressing freshly observed niceties and varieties and harmonies of character," and learn "how to speak a language of which every word has to go forth with its soul in its sound."[7] But within two or three years the Bancrofts were to establish the vogue of the tame and tepid Robertsonian repartee, and only Phelps and a few minor players remained to send the words of great drama forth with their souls in their sounds. Most of those minor players were increasingly accused, in their contrast to the fashionable school of naturalistic speech, of belonging to the "bow-wow" school, of ranting and roaring; but even unfriendly critics were forced to praise Phelps's unfailing command of elocutionary method and manner.

When Hollingshead produced *A Midsummer Night's Dream* at the Gaiety in 1875, Dutton Cook deserted his usual praise of the modern stage to moralize upon the general lack of even "reasonable competency" in the delivery of Shakespeare's lines. Cook admitted that elocution, "one of the neglected arts of the modern stage," was not needed in the average modern play since there it did not "greatly signify" if the audience missed much or little of the author's lines, but he objected when fine blank verse was "muttered rather than uttered," read with "the haste and unintelligence of a schoolboy hurrying over the recital of a lesson." No one ever accused Phelps of muttering rather than uttering Shakespeare's lines. Indeed, Cook found his Bottom sometimes over-elaborate and over-deliberate, but he was forced to admit that the result was "abounding in force," and distinguished by "originality and novelty of conception."[8] Phelps, incidentally, is one of the best proofs that training in traditional repertory by traditional methods need not result in hackneyed or mechanical performance. Critics constantly noted his fresh and distinctive approach to his enormous range of characters. And his "freshly observed niceties and varieties and harmonies of character" were always largely projected to his audience by carefully conceived and executed elocutionary means.

In studying the records of late nineteenth century acting in England, I have been continuously more impressed with the turn in dramatic criticism from the study of acting to the study of playwriting; and where criticism of acting was attempted, by the emphasis only upon business, make-up, and costume. Once elocution began to receive less attention, actors could not be criticized for their reading and delivery, in short, for their elocution. Phelps is almost the last actor, the criticism of whose work invariably dealt with his rendition of particular passages, with his delivery of dramatic dialogue. And it is abundantly clear that his command of elocution did not simply mean that he belonged to the stagey, over-emphatic, point-making traditionalist school. Edward Stirling, himself an actor of the old school, specifically cleared him of such a charge: "no straining after new readings or false interpretation—fair, smooth personations of character—*not points*," he wrote of the parts in which he remembered Phelps.[9]

[7] Henry Morley, *The Journal of a London Playgoer from 1851 to 1866* (London, 1891), pp. 263-264.

[8] Dutton Cook, *Nights at the Play*, 2 vols. (London, 1883), II, 63-64.

[9] Edward Stirling, *Old Drury Lane*, 2 vols. (London, 1881), II, 199.

Forbes-Robertson, the greatest of Phelps's many pupils, claimed that many leading London actors of the seventies had never seen Phelps, and regarded him as old-fashioned and out of date, but when the young disciple persuaded several of them to witness Phelps's Wolsey at a morning performance, they were tremendously moved and unreserved in their praise. "There is the good old school, and the bad old school," Sir Johnston concluded, "and the former is the best school for anytime."[10]

Certainly the memory of Phelps's voice and reading stayed for some time with his audiences, as recorded by many of their "desperate raids on oblivion." In 1904, five years after Max Beerbohm demanded that Phelps remain forgotten, H. B. Baker, by no means a Phelps idolator, remembered specifically, among other passages, the actor's impressive delivery of "To be or not to be," his handling of Lear's mad scenes, his audience-arousing address to the soldiers in *Henry V*, and his cramming of "a whole psychological history" into Bottom's "few broken sentences" after his awakening.[11] And in 1916, almost forty years after the actor's death, Towse remembered the Lear as "superb" in "vocal and elocutionary resource," combining "the strength of Forrest with the subtle intelligence of Edwin Booth"; Macbeth's delivery of the dagger soliloquy as "spoken with a power of descriptive emphasis and a tonal beauty worthy of Salvini himself"; and Othello's speech to the Senate as never spoken "with such soldierly simplicity or such natural dignity," and his "Farewell" speech as "exquisite in its melody and pathos." Of the King's invocation to sleep in *Henry IV*, Towse wrote: "All the melody, imagination, and pictorial power of those splendid lines found expression in the varied intonations of his superb voice, which rose and fell in enchanting cadences, in their fullest volume almost rivaling the 'rude, imperious surge' itself."[12]

It may reasonably be objected that forty years of listening to "muttering" actors of the new school may have enhanced the perfection of Phelps's utterance in Towse's memory. But too many critics contemporaneously noted the elocutionary resource for us to doubt Phelps's real possession of it. "A rare mastery of elocution";[13] "a charm to the listener whose ear is attuned to the musical grandeur of blank verse";[14] "the tradition of an utterance which enables every person in the audience to hear and to understand an author's text";[15] "no one now on the stage his equal for giving weight and point to a sentence, which came out clean and emphatic, firm as from a mould";[16] "the sovereign quality of a just delivery which depends on a varied though not capricious emphasis, and upon a true feeling for the subtleties of tone"[17]—such phrases were repeated again and again, even by those critics who wanted desperately to decry the man and his school.

But what one desires most, of course, is some minute analysis which will make clear, in the absence of actual phonographic record, exactly what Phelps's speech was like. One can find critical mention of almost every major speech or soliloquy in each of his major roles, frequently with accompanying remarks upon the tone or tempo or pitch or emotional coloring of utterance, but there seems to have been no attempt made at detailed description of a whole

[10] Sir Johnston Forbes-Robertson, *A Player under Three Reigns* (London, 1925), pp. 69-70.

[11] H. B. Baker, *History of the London Stage and Its Famous Players (1876-1903)* (London, 1904), pp. 372-373.

[12] Towse, *op. cit.*, pp. 40-46.

[13] *Theatre* (December, 1878), p. 328.

[14] *Theatrical Journal* (October 30, 1872), p. 346.

[15] *Manchester Examiner and Times*, quoted in W. M. Phelps and J. Forbes-Robertson, *The Life and Life-Work of Samuel Phelps* (London, 1886), p. 331.

[16] Percy Fitzgerald, *Memoirs of an Author*, 2 vols. (London, 1895), I, 347-348.

[17] Moy Thomas, "The Late Mr. Samuel Phelps," *Academy*, XIV (1878), 485.

part. However, an *Academy* reviewer, Moy Thomas, was inspired by witnessing Phelps's performance of Wolsey in 1875 to discuss the whole question of elocution on the stage and to make quite clear that Phelps's was not the kind of artificial, mechanical declamation which has rightly been banished to the Limbo of ridicule today.[18]

The greatness, the consistency and completeness of the character of Wolsey, Thomas felt, was "to be found almost entirely in spoken words," full of nobility and pathos, but capable of little effect "in the mouth of a performer lacking either imagination or the subtlest resources of his art." Exactly here Phelps's power was most in evidence, for he was unrivalled "in the sovereign quality of sincerity of utterance." Thomas attempted to define this rare quality, usually, especially by actors, interpreted as consisting mainly of "justness of emphasis":

> When a speaker is uttering his own words with any degree of warmth or feeling, there are nice shades of pressure throughout his sentences which give to his utterances that quality which is known as "speaking in earnest." To impart without perceptible effort to simulated emotions, and to lines acquired by rote, this stamp and outward sign of real passion is one of the most difficult of all the actor's attainments; and it is probably impossible without a fine imagination and an ear cultivated with this special object. Over and above this there are the delicate variations of tone which changing moods of mind and feeling produce. When it is considered that even the presence of these qualities will leave in the mind of an educated listener a feeling of something wanting unless the actor in speaking verse can at the same time satisfy the sense of rhythm, it becomes obvious that it is in his speech that the greater part of the art of the actor really lies. What is technically known as "elocution" on the stage is a widely different thing, its qualities being almost entirely conventional; while the tones which convey a sincerity that even the uneducated are quick to feel are deeply seated in nature.

(One is reminded of Morley's comment in 1854: "They do not applaud rant at Sadler's Wells."[19]) Thomas went on to clarify his point by contrasting with Phelps's true sincerity of utterance, based upon deep natural feeling but controlled by trained artistry, the mechanical and unimaginative conventional stage elocution of John Ryder, famous bit-player and teacher of acting, and the complete lack of trained and disciplined imaginative and vocal powers of Henry Irving. To his magnificent vocal resources Phelps added "command of attitude and gesture, soberly and moderately used as well as appropriate," the whole acting equipment used with proportion throughout the whole performance, which "is set, like a piece of music, in a certain key," with all its parts related to each other. Another *Academy* reviewer, Frederick Wedmore, had earlier noted the set musical quality of Phelps's acting, and had compared his interpretations of Shakespeare and of Sheridan to those by a great Victorian conductor of Beethoven, and had concluded: "He plays his part so well because he never goes out of it. He understands the principle of the division of labour. And this being so—and forty years of almost unceasing work having done all that Time can do to make him a finished artist—it is not to be expected that we shall require to single out, in his reading of Sir Anthony Absolute, a passage here and there for special praise. The choice would be arbitrary, the criticism of detail unnecessary."[20]

What Wedmore had noted in his comedy playing in Sheridan, Thomas found also in his heroic playing in Shakespeare. Phelps never made the mistake, he pointed out, of overloading every passage with action and emphasis,

[18] Moy Thomas, "Phelps as Wolsey," *Academy*, VIII (1875), 564.

[19] *Op. cit.*, pp. 82-83.

[20] Frederick Wedmore, "The Rivals, at the Gaiety Theatre," *Academy*, V (1874), 183.

but practised the principle of "moderation in the strain on the attention until the moment arrives for penetrating more deeply into the feeling and sympathy of the audience." Analyzing in detail the actor's harmonious design of voice, facial expression, gesture and attitude in developing the role, Thomas found "no fuming or chaffing; no petty explosions like those by which some actors strive incessantly to gain attention; no undue raising of the voice at any point. It is only in speaking the famous last words . . . that the old man's grand self-possession, resignation, and chastened but unbroken spirit, gave way in a passionate outburst, which carries with it all hearts." Forty years later, Towse was to remember Phelps's handling of his charge to Cromwell, along with "the music, the pathos, [and] the passionate yearning" of the farewell-to-greatness speech.[21]

I think that Phelps's unerring ability to arouse both audience and critics in so quiet and restrained a performance as his Wolsey marks him as a truly great actor. Henry Morley, comparing his Wolsey with that of earlier actors, had noted in 1865 that the dramatist's character "speaks to us most intelligibly when he comes free from distortion by a violent interpreter."[22] Phelps's career ended in a day when the stage was held alternately by the schoolboy and schoolgirl mutterers of modern comedy and intrigue-drama, and by the violent interpretations of Irving and his imitators. As if to emphasize the soundness and firmness of his quiet and restrained technique, his last appearance was as Wolsey in a performance at the Aquarium Theatre on March 1, 1878. He reached the farewell speech to Cromwell, but then broke down, tired with his seventy-two years of life and his fifty years of playing, and was carried from the stage by Norman Forbes, the Cromwell at the time. Within nine months he was dead. With him from the stage had gone the truly great tradition which had been passed down to him by Macready, who had played with Mrs. Siddons, who in turn had played with Garrick. And that tradition was one which was based primarily upon the necessity of meeting and interpreting the great words of great dramatists, and those great words required trained and cultivated voices. The right training was called elocution. What elocution could mean at its best, Phelps showed. And the Phelpsian variety of elocutionary utterance, as referred to and defined by his critics, I submit was too precious a histrionic quality to have been wilfully lost.

To my young actor friends, asking "Who was Samuel Phelps?" I was indeed tempted to answer: "Samuel Phelps was the last great Victorian voice. And that last great Victorian voice, faltering in the farewell to greatness of Wolsey, sounded the valedictory for the passing of a theatrical school of greatness, based upon an elocutionary system which aimed at sincerity of utterance in great parts in great plays, parts couched in 'a language of which every word has to go forth with its soul in its sound.' As actors remember him, for he taught by precept and by practice that 'it is in his speech that the greater part of the art of the actor really lies.' Remember his last words upon the stage:

Farewell! a long farewell, to all my greatness!
. . . . . .
And when I am forgotten, as I shall be,
And sleep in dull, cold marble, where no mention
Of me more must be heard of, say, I taught thee.

He did, indeed, teach us. But the disciples of commonplace utterance engulfed the stage, and Phelps's great voice was but a voice crying in the wilderness."

[21] Towse, *op. cit.*, p. 45.
[22] Morley, *op. cit.*, p. 298.

A UNIQUE EXPERIENCE IN DRAMATICS

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THE world of the theatre has been with us for so many centuries that one has some temerity in suggesting that he has had any extraordinary experience. Yet, there may be ample justification for calling attention to a program in which well-established principles of dramatic production were applied to a situation somewhat new, perhaps unique.

Lincoln University, located in the hills of Chester County, Pennsylvania, represents the setting for this account. Here one finds the oldest liberal arts college for the training of young Negro men in these United States. Here one finds, too, that the study of dramatics has been limited by the natural difficulties of dealing with an all-male student body. To this difficulty one must add the obvious fact that the students, at least in many instances, come to college with little knowledge of the legitimate theatre. Their lives, filled with the drama of their churches and of their communal experiences, still are devoid of that understanding or of that skill which has characterized the gradual development of the art of the theatre.

Our problem, then, was clear. Given a body of students, handicapped as any underprivileged minority, how could we produce a type of theatrical performance which would, to use the language of George Bernard Shaw, "convince the audience that real things are happening to real people"?

My theoretical approach to this problem was simple. At all times I have been motivated by the very elementary assumption that great drama was always based on human and not on racial traits. I was therefore uninhibited by the fact that we were all Negroes. Again, I have learned, probably from the laboratory of American life, that human beings would always be significant, dramatically, if one would overcome one's own basic prejudices. Finally, I was convinced, through periods of study and observation, that every available ounce of skill had to be applied to the task of perfecting any production, and that the attaining of skill always demanded unlimited drill and hard work. With this conviction I stepped toward my task, facing all the usual problems of play production, plus the added difficulties of speech and language defects.

In spite of hurdles which seemed to be insurmountable, the students of Lincoln University have given some distinctly artistic performances. They have received "Awards of Merit" at the *Cultural Olympics* held at the University of Pennsylvania, and have gained creditable comments from critics such as Edwin Schloss of the Philadelphia Record, N. Bryllion Fagin of the Johns Hopkins Playhouse, and Jasper Deeter of the Hedgerow Theatre. What technical approach and method brought about these favorable judgments?

To begin with, I found it necessary to destroy the annoying myth that "all Negroes are born actors" and the even more annoying one that "Negroes are born comedians." In other words my assumption was only this: that human nature must be studied and appreciated, not as the peculiar property of any given group but as the natural manifestation of all peoples; that no race could have a monopoly on acting tragedy or comedy; that no student actor could have the right to step upon the stage except as an apprentice willing to prove, in the most painstaking manner, his mettle. This assumption was not enforced as a *reductio*

ad absurdum process of reasoning. Rather, it was a calculated method of bringing respect and sincerity at the start of any rehearsal and subsequently to any final performance.

Students who did not have a reading acquaintance with good plays were required to start reading at once and to elect courses in the study of the drama. Those men who could not elect such courses were required to study plays from a special reading list and to report to the instructor. Students with little acquaintance with the theatre were urged to attend, and sometimes were taken to, the best playhouses in Philadelphia. Students who had speech difficulties were advised to elect speech courses or were given constant drill in matters of vocabulary, enunciation and pronunciation for the particular play in rehearsal.

The usual equipment for an amateur theatre at college was supplied by the University. I say the "usual" equipment with the understanding that that was never ample. A budget of approximately $500 per year covered all expenses including the giving of from five to six performances, the cost of travel, and such equipment as was an absolute necessity from year to year. From these often disconcerting conditions, I approached a season in dramatics.

The first step I usually took alone. I kept in mind the limitations of my students and selected the plays to be used. The objective was to give a balanced program for the audience and to give the players a drama of genuine merit on which to work. Yet it was necessary to avoid plays with mixed casts, simply because women were not ordinarily available. Since the students who comprised the audience needed the benefit of good plays, I aimed at authors of repute in plays such as:

The Wolves .....Romain Rolland
Murder In The Cathedral .....T. S. Eliot
The First Legion .....Emmett Lavery
Amaco .....Martin Flavin

When the plays were carried on with community groups in Washington, D. C., or in Philadelphia, often with some Lincoln students assisting, plays such as the following were produced:

The Lonely Way .....Arthur Schnitzler
The Cradle Song .....Martinez Sierra
Alison's House .....Susan Glaspell

Similar choices, as to excellence in playwriting, appeared in selections of one-act plays. For example:

The Intruder .....Maurice Maeterlinck
Rising of The Moon .....Lady Gregory
X = O .....John Drinkwater
Autumn Fires .....Gustav Wied
The Boor .....Anton Chekhov
Madonna Dianora ..Hugo Von Hofmanstal
Aunt Mahaly's Cabin .....Paul Green
Lovers Meeting .....Laurence Housman

These plays are listed in order to suggest the variety of types and the difficulties one must face and master if one aims at creditable performances. Plays of Negro life were not often selected because they were usually inadequate and because they tended to swerve us from our more important objective—the study and presentation of all types of plays. Even when plays of Negro life were given, I found it absolutely impossible to cast plays according to type. Men who looked the part seldom had the acting ability for the role.

My students had never heard of Garrick or Siddons. They seldom knew of Booth or Terry or Salvini. Duse and Bernhardt were names to only a few of them. Many of them knew motion pictures only in a nondescript way and seldom bothered about dramatic criticism. But they all had a love of acting; they also had spontaneity. When left to themselves they could improvise in a most entertaining and sometimes artistic manner. How to preserve this love for

the art of the theatre and this spontaneous flow of emotion, how to catch this richness of mimicry and mold it into interpretive acting soon became my task.

The general technique of dramatics ran its course. There was much revision and cutting of the script and blocking out of movement. Many language drills, exercises in the use of the body, the voice, the face, character realization, all this followed as regularly as clockwork. Then we worked on rhythm and pace, sometimes artificially following the tempo of a metronome, but always preserving every natural and genuine mode of expression which could be drawn from the actors.

I frequently found it necessary to divide plays into scenes (I mean as we interpret the term in the French theatre) and to hold continuous rehearsals on these little fragments. Then I tried to place them together into a final mosaic. Often an entire evening would be spent gaining the sense—the logical and emotional sense—of a few passages. Never have I allowed a student to speak a single line unless I was certain that he understood exactly what he was saying and why he was saying it. He must feel love, hate, avarice, lust, or piety. He must feel sympathy without sentimentality. He must cooperate by awakening empathy when, perhaps, little existed. Then, he must convince his audience of the honesty of his own emotions. Players had to know why one shade of inflection was preferable to all other inflections, why one pitch and only one could possibly be used, why one interpretation captured the exact thought and feeling of the play, and why a false interpretation not only killed sense and motivation but often destroyed the entire play.

How could the usual run of college student accomplish this when he brought so little by way of skilful equipment with him? First, he was never allowed to believe that he was master of all situations. Of course, he was allowed to remain confident of himself, but being confident of oneself and overconfident of a character part are two different things. The first is essential to success, the latter is death to the imagination and to sensitiveness. An early distinction between the so-called "external character" and the "inner character" aided the novice in understanding the difficulties of his assignments.

The presence of poetic and of religous dramas in our repertoire of plays was not accidental. As a matter of directing, I wanted my young actors to know that they must portray the physical, the mental, and the spiritual aspects of characterization, and that these three aspects must be finally united into one character. Religious plays offered the opportunity for this type of instruction, while poetic dramas frequently gave added opportunities for expression that included atmosphere and rhythm.

When every possible appeal had been made to bring out the proper interpretation without satisfactory results, I sometimes dared demonstrate. But this was always the last resort. Students, like little children, love to imitate others, with results which are seldom satisfactory. Hence I usually accepted, for reasons of naturalness, a student's interpretation—provided it was logically and emotionally sound—in preference to that of the director. Sincerity was gained at little cost.

But individual interpretation is only the beginning of the acting assignment. Students must veritably live on the stage. They must watch the entire play, be alert and ready for their entrances without the use of a call boy, and realize that they are integral parts of the whole production rather than individual entities. Here is where ensemble acting begins and here is where Lincoln players

frequently excelled. Even when large groups were in simultaneous conversation in as *The First Legion,* or where constant movement was desired as in the final act of *The World Waits* or in certain scenes from *Wings Over Europe,* men had to speak or move with precision yet with complete naturalness. How many hours in ensemble work were essential to achieving gratifying results I do not remember, or perhaps I dare not admit. But I do know that the men learned to love their parts even as the women in *The Cradle Song,* working for a community theatre, learned, after similar drill, to love theirs. Frequently a sense of team play and of fellowship grew up which served as an excellent unifying bond for all the characters. Here, by the way, is one of the uncounted yet most desirable goals of intercollegiate or community dramatics.

In speaking critically about one of our productions, Jasper Deeter said:

> Thank God for the light. . . . This is the real thing. At last the playing comes from the inside; it has genuine origin and focus. Even the blurring was effective because it made for naturalness and spontaneity. The music of the play remained even when the words were purposely not distinct. The voices came from way down, thus showing that all the body was used, as should be the case. Here one sees how much superior was the suggestive method to the demonstrative method on the stage.

This comment was given for a production held in competition with seven other colleges, some of which ranked among the best in the East, regardless of race.

To be certain, the goals in collegiate dramatics are not awards or citations. They are, rather, the building of a greater understanding of and appreciation for one of the finest arts of our civilization. One seeks the open sesame to Euripides, to Shakespeare, to Goethe or to Calderon; one seeks art appreciation which surmounts all national boundaries, and which may aid in snuffing out flames of hatred such as are raging in international wars.

It seems to me that the work which has been conducted at Lincoln University has gone far toward showing how an humble but conscientious and skilful approach to the art of the drama can succeed. It can improve speech; it can and must teach good literature; it can awaken an abiding interest in the legitimate theatre and can arouse the spark of creative writing in some aspiring playwrights. More than this, our efforts show to what extent we must emphasize another "convention" in our theatre and admit that actors who are capable may enact roles in any play, without regard to race, provided the universal human emotions portrayed are not interlinked with lines demanding a particular racial indentity. We allow Hamlet to speak English and Shylock to do likewise. We permit Englishmen to play Oedipus. We change costumes and settings in order to make our plays more convincing. We deny the unity of time. How strange, then, to refuse to use excellent talent wherever it can honestly be used.

Five minutes usually suffice for the average intelligent audience to accept this convention. I have seen it work for Negro players in *Alison's House, The Road to Rome, John Ferguson,* and in *The Lonely Way.* In this connection, I worked with casts in the manner indicated in this article, and with persons who brought a gratifying amount of intelligence to their parts. Many of the actors are now prominent citizens who have given up acting because they saw no outlet for their talents.

Ethel Barrymore may have acted on very sound theory when she attempted *Scarlet Sister Mary.* Paul Robeson, in spite of contentions to the contrary, is meeting with success in *Othello,* not

because Othello should be acted by a Negro, but because he succeeds in arousing in us a large measure of that pity and terror which Shakespeare succeeded in putting into the play.

Some day, now that radio has increased the opportunities for projecting artistic performances, I hope to hear a group of Negro players who are not identified as such, broadcast a series of plays. Better still, I hope some gallant little company may represent more than one race. Of such will be the making of the true American Theatre. It will draw its plays from American life and from the literature of all nations. It will draw its personnel and its actors from any or all races. Democracy, as a concept in government will thus contribute to the building of an art that must grow without prejudice, and this more catholic art, in turn, will contribute to the making of a true democracy that extends opportunity to all.

"FM" AND EDUCATION

RAY C. WAKEFIELD
Commissioner, Federal Communications Commission

A QUARTER of a century ago, radio broadcasting was born, and a few educators saw in it an opportunity for education vastly to expand its range of influence and its service to the community and the nation. So far, education's gains from broadcasting have been limited. But, as a result of recent technical developments, educators are confident that the immediate postwar future will see the growth of an educational broadcasting system almost unlimited in its potentialities.

On September 28, 1944, the Federal Communications Commission opened month-long hearings on the postwar future of radio for the purpose of allocating frequencies to the various services. In the course of those hearings the vastly expanded future of various radio services was set forth: FM or frequency modulation broadcasting, which expects to rival and may in large measure replace our present form of standard or AM broadcasting; television; facsimile broadcasting, which can deliver printed newspapers, magazines, and even books into our homes by radio; and various other new radio services. None of the future services was more enthusiastically advocated, or more fully presented, than that of noncommercial educational broadcasting in which an entire system of broadcasting would be owned and operated by educational institutions.

Educational broadcasting as such is not altogether new. Our schools and colleges were among the first licensees of broadcasting stations, and at one time or another more than two hundred educational institutions have operated broadcasting stations. For one reason or another most of these have long since fallen by the wayside, but enough educational stations have survived to indicate the high promise which educational broadcasting holds for the future. Moreover, new factors make it more probable that postwar noncommercial educational broadcasting will flourish and will contribute much both to the future of education and to the future of broadcasting.

First of all, postwar educational broadcasting will be able to utilize FM or frequency modulation—the new technical development which makes radio listening a richer and more memorable experience.

FM makes possible almost complete freedom from both natural and man-made static. It makes possible a far larger number of broadcasting stations, and hence a greater choice of programs for each listener. It can reproduce the entire range of sound from 30 cycles to 15,000 cycles. It can more nearly capture the entire "dynamic range" from very soft to very loud. Interference among stations is markedly diminished.

A second and most important advantage which postwar educational broadcasting will have over previous educational experiments is that education will have what James Fly, former Chairman of the Federal Communications Commission, describes as "a home of its own on the air." In 1940, the Federal Communications Commission set aside five FM channels, upon which several hundred educational stations could be accommodated, for the exclusive use of noncommercial educational broadcasting. At that time it was predicted that these five channels would be sufficient for many years to come. So rapidly have educational broadcasting plans developed, however, that witnesses at the F.C.C. allocation hearings unanimously testified that an additional ten channels are already required; and some evidence indicated that even with fifteen channels careful planning would be required to avoid congestion.

The channels reserved for educational use are immediately adjacent to the regular FM channels, so that the programs of educational stations will be audible not merely on school receivers but on home receivers as well. Present estimates are that substantially all postwar radio receivers will be equipped to receive FM as well as AM programs, and that approximately twenty million homes will acquire FM receivers during the first four postwar years. Thus the proposed educational stations will have the advantage of being located on frequencies specifically set aside for the purpose, and at the same time their programs will be equally audible to home listeners on their regular FM receivers.

A third encouraging factor is that most of the educators appearing at the allocation hearings stressed the importance of cooperation among educational institutions in maintaining a high quality of program content. The average broadcasting station is on the air 17 hours a day 7 days a week. Only the largest educational institutions have facilities for maintaining a high quality of program content over so many hours; the voracious maw of the microphone can quickly exhaust the program resources of smaller school systems or colleges. A study of earlier educational broadcast stations which have gone off the air shows that large numbers of them failed because of limited program resources.[1] Postwar educational broadcasting, the allocation hearings showed, may develop in large part on a state-wide network basis. Just as the quality of commerical radio programs was vastly improved with the linking up of radio stations into networks, which could afford a higher standard of program content, so it is reasonable to suppose that the linking-up of educational stations into state-wide networks will result in widening the area of program resources and talent available for each station.

Not only will educational stations be linked into networks, but maps of these proposed networks submitted to the Commission show that in many cases a group of educational institutions will combine to provide programs for a single transmitter. Studios will be located in each school system or college, and these

[1] C. J. Friedrich, *Radio Broadcasting and Higher Education*. Studies in the Control of Radio, No. 4. Broadcast Research Project, Littauer Center, Harvard University, May, 1942.

studios will be linked to the transmitter by wire lines or radio relay links. Thus the hungry maw of the microphone can be fed a wider diet from a variety of program-producing centers.

In licensing educational stations, the Commission has adopted a policy of encouraging the formation of state-wide educational networks, and educational institutions making application to the Commission must state whether their proposed station fits in with any state-wide plan. The Commission's policy on this matter follows:

> The Federal Communications Commission has received information from the U. S. Office of Education concerning proposed state-wide plans for the allocation of the five frequencies reserved for noncommercial educational FM broadcasting stations. It appears that such plans, if carefully prepared with a view to fair treatment of public and private educational institutions, both urban and rural, at the primary, secondary, higher, and adult educational levels alike, may provide a sound means for securing the maximum possible utilization of educational frequencies. Accordingly, while the Commission must dispose of each application on its merits, it will give careful consideration in connection with educational applications to any state-wide plan filed with it.

Despite the war, the rate of progress of educational broadcasting is already most encouraging. Five noncommercial educational stations are already in operation by the Boards of Education of New York, Chicago, Cleveland, and San Francisco, and by the University of Illinois. An additional four stations are under construction by the Buffalo Board of Education and the Universities of Indiana, Kentucky, and Southern California. Twenty-six other applications for educational stations have already been filed and scores more are in preparation. The U.S. Commissioner of Education, John W. Studebaker, has indicated that in his opinion there may well be as many as 500 educational stations on the air within five years. This figure can be compared with the 912 standard broadcast stations now in operation.

In planning an FM station, the first point to determine is how wide an area you wish to serve. The area to be served is controlled principally by the power of the transmitter and the height of the antenna above the surrounding terrain. Most educational stations today are being planned to serve the city in which the station is located and the rural area immediately surrounding it. A few of the universities are planning wide coverage by locating their stations on high hills or mountain tops and installing high power transmitters.

Sound engineering assistance is an essential prerequisite to establishing an FM station. Very frequently engineers with the necessary ability are availible in the college or university itself; indeed, Major E. F. Armstrong, the pioneer developer of FM, is a professor of engineering at Columbia University. In the early days of broadcasting, many broadcast stations licensed to universities were operated as part of their departments of engineering, and were considered as primary technical devices. Today, the chief interest in educational FM is being shown by the departments which are interested in building programs, but it is essential that the cooperation of the engineering departments be also obtained if the educational FM station is to maintain high standards, technically.

Postwar cost figures must at present be only estimates. But educators and Commission engineers who have studied the matter believe that most educational FM stations will cost from $10,000 to $45,000 to build, while a few stations being planned by the very large universities may cost $125,000, or even more. In general, the cost will vary with the power of the transmitter, the height and complexity of the antenna structure, and the

elaborateness of the studio facilities desired. Annual costs of operation will probably vary from $8,000 or $10,000 a year to as much as an educational institution cares to spend. Where one institution cannot bear the entire cost, two or more can combine to provide programs for a single transmitter, and separate studios can be located in each of the cooperating institutions.[2]

The rules of the Federal Communications Commission governing non-commercial educational FM stations specifically provide that such stations may be used by "an organized non-profit educational agency for the advancement of its educational work *and* for the transmission of educational programs to the general public." Thus the scope of educational FM broadcasting can be as wide as the imagination of the educators responsible for supplying programs to the stations. The recent allocation hearings showed that educators are planning the fullest possible use of their stations for many purposes.

In-school broadcasts may best be illustrated by the current programs of Station WBOE, owned and operated by the Cleveland public schools, which has been on the air since 1938. Station WBOE includes programs addressed to the elementary school child, such as a weekly series of children's music, designed to develop a taste for good music. It offers science lessons; primary social studies; a series of programs dramatizing the discovery and exploration of America; and programs whose nature is sufficiently indicated by their titles—"Learning to Draw Well," "The Magic Carpet" (a story program designed especially for the retarded child), "Young People's Newscast," "Elementary Safety," "Tales From Far and Near," and "Elementary French."

At the junior high school level are presented such programs as "Exploring the News" and "Your Health Today." The English department presents a program entitled "Did You Hear It Too?" in which specific mistakes of grammar are dramatized and a panel of junior high school students corrects and discusses the errors. On another program a character called Uncle Jim, borrowed from commercial radio, tells a series of pioneer stories, humorous and sea stories, designed to widen classroom interest in good reading. The senior high school programs include such features as "Fun From the Dictionary" and "Famous People Who Never Lived," the latter a dramatization of the lives of such literary characters as Becky Sharp, Falstaff, Mrs. Malaprop, and Micawber. Adult programs over Station WBOE have not been intensively developed, since the number of listeners in the area with FM receivers is still comparatively small, but a "Junior Town Meeting" is put on weekly in which four high school students discuss problems of national significance.

The college and university stations, while they also broadcast a certain number of programs designed primarily for in-school listeners, appear to be addressing themselves primarily to the adult radio audience. Station WOSU, a standard (AM) station operated by Ohio State University, schedules the "Ohio School of the Air," covering music, literature, science, news, and related subjects, and other portions of the curriculum for in-school listening; but its chief emphasis is on such adult programs as "Modern Music," "The Ohio Farm and Home Hour," "The University's Religious Hour," "Psychology Day by Day," and its outstanding discussion program, "The Ohio State University Forum." Lessons in Spanish and Russian are broadcast. A

[2] Detailed information on the costs and technical aspect of noncommercial educational FM broadcasting are contained in a recent publication, *FM and Education*, by William Dow Boutwell (U. S. Office of Education, Misc. No. 7, 1944).

special "Hometime" program for housewives is sponsored by the University's Department of Home Economics.

A special feature of the WOSU schedule is its broadcasting of outstanding noncommercial features from all four of the national networks, which are not carried by the regular network stations in that area. Certain transcribed programs of the British Broadcasting Corporation, especially the "BBC Brains Trust," are also carried.

In postwar planning for educational broadcasting a combination of school and college programs is being considered in several areas. One station, for example, may be programmed by a city Board of Education during school hours and by a nearby college or university during late afternoon and evening hours. Moreover, institutions like the University of Michigan are planning "community stations" in the broadest sense. Programs especially designed for the 1,500,000 industrial workers in the greater Detroit area, for demobilized servicemen, for hospital patients, invalids, and other large groups of the general population are planned.

The Michigan plan for a state-wide network is an example of the twenty-eight state plans now under consideration. Michigan's network will be built around four large state-owned stations—one at the University of Michigan and the other three spread across the state at strategic intervals. Each of these stations will be able both to originate programs for the entire network and to rebroadcast programs received from the others. A large number of smaller local stations, to be operated by school systems or colleges, will be able both to rebroadcast the state network programs locally and, on occasion, to feed programs into the entire network. A few states are even considering the possibility of two state-wide networks, one at the school and one at the college level. Whether there will be sufficient room on the air for two networks in any state has not yet been determined.

Departments of Speech, Drama, and Journalism may have a special interest in noncommercial educational FM broadcasting. Such departments can utilize FM to expand the radius of their influence so that it will include the entire region surrounding the institution, rather than being limited to students actually enrolled in courses. In addition, an educational radio station affords an excellent laboratory for experiment with speech, dramatic, and journalistic techniques, as well as a training ground for superior students who have reached or are approaching a level of professional competence. Several educational stations, for example, subscribe to regular radio news tickers, and graduate students or senior student personnel are responsible for editing the news and presenting it at regularly scheduled hours over the educational station. Such an operation within a department of journalism not merely serves as a source of experience for the students directly concerned, but also serves to add interest and seriousness to the entire academic enterprise.

Present-day radio news techniques, excellent as they are in bringing us a maximum of news in a minimum of time, are not necessarily the best or only techniques possible. Just as the scientific departments of a college or university engage in research and experiment which later result in wide commercial acceptance, so the departments of journalism may conceivably engage in small-scale experiments in handling news and and other journalistic material over educational radio stations which may later profoundly affect the quality and standards of all journalistic broadcasting.

The Office of Radio Research at Columbia University, and similar ventures at the University of Denver and else-

where, are now engaging in extended research with respect to patterns of public opinion and the effect of mass means of communications upon those patterns. A combination of such research in communications with an educational FM station which can be used to experiment with new communications techniques might throw much additional light on the entire subject of communications and public opinion.

Radio drama is another field to which educational FM stations may contribute much. Scores of hours weekly are devoted by commercial broadcasters to the presentation of original radio drama, ranging from the lowly soap opera to inspired productions of serious works written especially for radio. Just as the little theater movement and the dramatic productions of schools and colleges all over the country serve to provide new vigor and to explore new realms in advance of the commercial theater, so dramatic presentations over educational FM stations may develop new ideas and new talent all over the country for the radio drama schools in New York, Chicago, and Hollywood.

The use of an FM broadcasting station in connection with debate and oratory is too obvious to require comment. However, the new patterns of discussion which radio has brought to popularity almost require that a speech department maintain an intimate familiarity with radio techniques. The spellbinders who stood on the rostrum and brought thousands to their feet must now share honors with the intimate commentator who talks face to face with a family in its own living room. The formal debater who moves judges by his technical competence may be giving way to the participant in a round-table discussion. Departments of speech are no doubt alert to these changes; an educational FM station may enable them not merely to keep abreast of the new techniques but, better yet, to contribute to the development of the new techniques in appropriate directions.

PROGRAMMING FOR TELEVISION

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READERS of the QUARTERLY JOURNAL OF SPEECH are probably much interested in the possibilities of television, and particularly in the opportunities which television offers in the program field. I understand that already several colleges and universities are planning to erect television studios and set up television workshops for the training of students in various phases of television programming.

It is much too early to predict with definiteness the kinds of program which television may offer its audience, five or ten years from today. Too little is known about the types of program which are possible, or about the reactions of the television audience to such programs. From a technical standpoint, television is as far advanced as was radio ten or fifteen years ago; but television programming is still in the vague, uncertain trial-and-error stage that characterized radio in 1922 or 1923. The six television stations in operation today provide programs for a total of not more than 10,000 receiving sets. And since the novelty element in television is still strong—as it was in the case of radio twenty years ago—it is difficult to draw intelligent

conclusions from the opinions expressed by those with access to television today, as to the probable reactions of the much larger television audience five or ten years in the future.

From an engineering standpoint, television is well developed. Within a year or two after the close of the war, fifty to one hundred television stations are likely to be in operation. Even now, nearly ninety applications for permits to erect new television stations have been filed with the Federal Communications Commission. Every large manufacturer of radio equipment has made plans to go into production of television receiving sets within a period of weeks after the ending of the war. The sets put on the market will probably project a "picture" about 18 by 24 inches, and will retail at about $225.00. Television networks are entirely feasible; television signals may be carried over a system of high-frequency relay stations stretching across the country, or by use of special coaxial wires leased from the telephone company. Even color television will probably be common within two or three years.

Based on the experiences of the television companies to date, several generalizations may be offered as to what kinds of television program will be made available. The development of networks will make possible the telecasting of various special features: football games, basketball games, boxing matches, presidential inaugurations, national political conventions, the ceremonies attendant upon the opening of Congress, parades, mass meetings, and the like. Up to the present time, such special features have attracted greater interest from the television audience than any other type of program material, and they will doubtless continue to attract great interest in the future. However, the number of special features available for use on television will be limited; the day-to-day offerings of television stations must be made up of more prosaic materials.

From the television networks, programs will undoubtedly be made available that correspond to the more popular evening programs on radio networks today. Comedy programs, variety programs, various types of audience participation programs, and of course dramatic programs can be presented on television no less effectively than over radio—and in many cases, they should be far more effective on television. But even with networks established, the number of such programs offered by television may be somewhat more limited than some of us would expect, at least for the next several years. Network radio programs are expensive, but the cost of equivalent programs on television is likely to be even greater.

By way of comparision, consider the cost of an ordinary 30-minute radio dramatic program, and of the same program produced for television. On the radio, such a program calls for the services of a writer, of perhaps six actors, of a director, an announcer, a sound-effects man, a studio engineer, and someone to provide music for bridges or various musical effects. Once the program has been written, the production of the program involves the services of the actors and others for not more than two or two-and-a-half hours. Long rehearsals are not necessary; actors need not memorize their lines; and radio requires no scenery, no costuming, no make-up.

On television, however, the number of man-hours necessary to present that same 30-minute program is infinitely greater. No more time is required for the work done by the writer, the announcer, the sound-effects man or the man who plays the electric organ. But actors must be costumed. Scenery must be constructed, painted, and set in place. Actors must memorize their lines. Stage business must

be learned. The play must be rehearsed. And in some cases, 30-minute dramatic programs presented over New York television stations have required as much as ten or fifteen hours of rehearsal, before the camera. Instead of one engineer, the service of a whole battery of engineers is required: at least three camera men in the studio, three control-room engineers to handle the visual images from the cameras, one engineer to handle sound, and another engineer to act as "mixer," combining the various visual and sound ingredients into a single program. All of these engineers would have to be on hand during at least the last several hours of rehearsal. The tremendous increase in the number of man-hours required certainly means that costs of ordinary studio programs will be materially higher on television than on radio; consequently, the number of elaborate studio programs is likely to be limited. That will be true at least until television has become firmly established, with television receivers in several million homes and with advertisers willing to pay far more per thousand "listeners" for television broadcast than they now pay for broadcasts on radio.

With reference to studio programs, too, one other factor must be considered. Certain programs heard over radio do not lend themselves well to the television situation. Psychological drama, for example, may be less effective on television than on radio; when sight is added to hearing, the impact of suggestion is correspondingly decreased. Comedy programs in which the humor is in any way subtle may likewise lose effectiveness on television. Generally speaking, television calls for physical action—action sufficiently marked as to be evident on an 18 by 24 inch screen. This may mean that most of radio's musical programs could not be transferred effectively to television. And individual programs of other types may be similarly affected.

There are many students of television who believe that for a number of years at least, 80 or 90 per cent of the television schedule will consist of two types of program material: talks, and motion pictures. By use of alternating long camera shots and close-ups, and particularly by liberal use of various visual materials—maps, charts, pictures, actual objects brought to the studio—informative talks have made good material for television. Motion pictures, particularly short subjects, have also won favor with the television audience. Both types of program have the advantage of being inexpensive to produce, and that may be an item of considerable importance during the early stages of the development of television.

One basic fact is already evident to those who have carried on experiments in the field of television programming. The span of attention of the television "listener" or viewer is limited. Television demands much more concentrated attention from those in its audience than does radio. And that sort of attention, after a time, requires effort on the part of the viewer. Consequently, television programs must be charcterized by rapid changes. Just as in the motion pictures, changes of "scene" must be made frequently; and since television offers little opportunity to change the background setting during a single program, much use must be made of the device of switching from one camera to another, changing from long shots to close-ups, from front views to side views, and so on. Frequent change will be necessary whether the program is a football game, an elaborate dramatic production in a studio, or a news broadcast tracing the progress of the Allied armies in the Rhine valley.

The requirement of frequent change applies to complete programs, as well. Average length of programs on television

will be less, even, than on radio. An effective speaker on a platform can hold his audience for 30 to 45 minutes. On the radio, that same speaker is usually limited to the standard short program length of 15 minutes. But for television, the talk should be shorter still; five minutes, or eight minutes, is probably the optimum length of the television talk. Even the "short subject" motion picture has been found to be most effective if its running time is not more than seven or eight minutes. The necessity for extremely short talks may be something the speech teacher should keep in mind—and not only in relation to television!

After television has been in operation on a mass basis for four or five years, it may be possible to form more definite conclusions about television programming. Until then, generalizations can be scarcely more than guesses, based on extremely limited experience and on the reactions of a small and far from typical audience.

TRY IT AGAIN

DOROTHY KAUCHER
San Jose State College

IF TWO men ride of a horse, one must ride behind," said William Shakespeare.

This has been true of oral interpretation in the fifteen-year period in which I have taught speech. It has ridden behind what some considered the more substantial courses in the speech curriculum. Too often, as Algernon Tassin points out in *The Oral Study of Literature,* the art of re-creating literature for an audience has been regarded as "the blithe art of emotional skimming." Or some might wish to use Montaigne's phrase for certain types of education, and call it a "mingle mangle of many kinds of stuffe."

Such criticism has been justified. For in the minds of educators still lingers the memory of the elocutionist, that eager, smiling creature trailing doubtful clouds of glory and a silken train, moving with correct and carefully learned grace to the platform. There she fluted her wild carol in what many must have hoped would be her death, with gestures mathematically taped off from her torso and with a voice that rose and fell with the tide, if not with the meaning. Even currently, such antics in more modern guise, are confused with the real art of oral interpretation of literature. And those who come to hear oral reading programs have reason to wonder even today at the wizardry of vocalizing magicians who display chiefly themselves and not the thought and emotion of the authors from whose works they read aloud. Their technique is reminiscent of what Alexander Pope said of narrow-necked bottles, "the less they have in them the more noise they make in pouring it out."

Yet why should oral interpretation of literature continue to be regarded as mostly fluff and feathers? It holds in its content, its technique, and its purpose the finest opportunities for keeping the study of speech within the bounds of sound academic tradition, of genuine intellectual and emotional enjoyment. The voice came before the printing press. Oral reading has as much right to recognition as silent reading.

It is not my purpose, however, to list here the reasons why good oral reading of literature is an art. Nor do I wish to

outline a course in the subject, because of the varied conditions under which courses are given. I do not have any desire to impress my colleagues in speech with the number of books I have read on aesthetics. My interest is in those of you who have finished your study of the theory of reading aloud, who have done some reading aloud yourselves as part of your training in speech, and who now expect to teach it. I hope that training has included much work in English literature, and a careful study of such books as Hiram Corson's *The Aims of Literary Study,* Algernon Tassin's *The Oral Study of Literature,* Wayland Parrish's *Reading Aloud,* Lowrey and Johnson's *Interpretative Reading,* C. E. Cunningham's *Literature as a Fine Art,* and Argus Tresidder's *Reading to Others.* I hope it has also included a knowledge of *The Application of Aesthetic Criteria to the Oral Presentation of Literature* by R. D. T. Hollister[1] and *Some Elementary Contributions of Aesthetics to Interpretative Speech* by F. M. Rarig.[2] The question now is: How shall you proceed as a teacher of oral interpretation?

First, keep in mind one excellent teacher whom you have had. Imagine that teacher present in every class you teach. For example, I regard Professor A. M. Drummond of Cornell University as one of the best teachers I ever had. It happened I entered his class in dramatic interpretation shortly after a surfeit of silent reading of English literature. In Calvin Thomas' essay "We Still Need Poetry," I had been taught that poetry is an ancient effluence of the human soul and that we need it for four reasons —pleasure, instruction, consolation, and joy. But no one suggested I read aloud even eleven lines from *The Tempest:*

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air;
And like the baseless fabric of this vision
The cloud capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

In that brief selection, I could have found meaning and emotion with the use of the pause, phrasing, subordination, topping, climax, contrast, inflection, volume variation, timing, rhythm, meter, word connotation, and imagery as tools to be used in orally expressing what Calvin Thomas said was in poetry. Instead of saying the lines myself, I passed an examination on who did say them.

Then came the day when I heard Professor Drummond work with a group of students in the reading of lines. What did those lines mean as a whole? What emotion did they express as a whole? After that there followed the process of breaking down the longer units into separate speech phrases. In that particular speech phrase, what word or words should be emphasized? How should this word or these words be emphasized?

You said you mean this by the words you speak. But you have not focussed attention on the word in that phrase which will give that meaning. Try it again!

The relation of phrase to phrase, the significance of connectives, the timing, the rhythm, the volume variation, the pitch variation were studied and applied with equal honesty. The belief that there can be no synthesis without analysis was the basis of this detailed and repetitive method. If the result was not right, we always heard the three short words, "Try it again!" If someone tried a three-hun-

[1] QUARTERLY JOURNAL OF SPEECH, XXVII (April, 1941), 281-289.
[2] *Ibid.*, XXVI (November, 1940), 527-539.

dred-watt interpretation for lines that could not carry that much power, he seldom did it twice with any enjoyment. Unity in variety was the goal, and the unity of the whole must not be destroyed by overloading or underloading the interpretation of individual phrases.

This is only a partial illustration of what was done to make the author's lines live for an audience through the intelligent speaking of the lines. If you already possess or can develop this infinite patience necessary to apply simple rules over and over to the oral interpretation of what is read, then your students will seldom join that exhibitional and tawdry throng of "emotional skimmers." For their own academic record, some teachers are afraid to spend much time on the application of a simple rule. Since time is a valuable and limited possession, they feel that it would be better to assign another reference in Whately's *Rhetoric*, for a written report. Then when the faculty committee on curriculum asks for an outline of courses with collateral reading, the record is plump and reassuring. But hours spent drilling students on correct speech phrasing and emphasis cannot be so readily reduced to concrete proof that this course of theirs in speech is essential in the "instability and storminess of the age."

Once I talked with a padre about the beauty of workmanship in an old mission. He said, "That work was made possible because of two tools which are not so available today—time and patience."

And there is a story, often told, of one architect in ancient Athens who wrote out a voluminous account of what he would do in the construction of a certain building, and of another architect who said, "I will *perform* it."

Let what is heard by an intelligent audience be the test of whether oral reading is justified. Spend more time upon "Try it again," and less upon round table discussion of theory, or upon elaborate bibliographies of the same rules stated in different ways.

"And glad would I be to find one that would teach us how to manage a horse, to tosse a pike, to shoot off a peece, to play upon the lute or to warble with the voice without any exercise," said Montaigne.[3] That may be your frequent prayer in the teaching of oral interpretation, but so far as I know, no one has ever found the one of whom Montaigne speaks. Certain it is that to get a student to pause at the right place for the right length of time, to emphasize the right word in each speech phrase, and to train him to do this each time the selection is read, is a greater achievement than to do it yourself.

This rule of "Try it again" leads inevitably to a second point. That second point is: Do not attempt too much at once. Feed the theory and the subsequent practice to the students in clear, well-defined, and manageable amounts.

"Don't stand in the rear of the room, glowing with nervous pride, thinking that the student is reading correctly just because you know and feel what he reads," I used to hear Professor Drummond say.

In other words, do not entertain any cosmic illusion that the student has captured the spirit of the whole, unless you know that, step by step, you have built toward that objective. Make any objectives direct and reasonably possible of realization, so that you and the student do not mystically meander in the soothing twilight shades of a pleasing vagueness. In handling large groups of students, and pressed for time, I have done what each of you may do: I have superimposed my own interpretation upon the student, imagined I heard in his voice

[3] "Essay on the Education of Children," *Harvard Classics* (1910), XXXII, 39.

and inflections what I did not hear, called the hybrid product B-, and then gasped with speech indigestion to the next bout. Or I have leaped like the mountain goat from peak to peak, trying to cover "just ten more pages" before mid-term. Then, pedagogically placid, I have beamed inwardly with the warming thought that I have "covered" the outline for Speech 50. I can now depart to read a paper at a speech convention in Room B of the mezzanine on "The Voice as an Index to the Mind," quoting Quintilian righteously.

Study a short selection, then, step by step with the student until that selection is intellectually owned by him. Only then can he begin to share that ownership with an audience. Judging by my experience, some students will always be mental renters. They will never own anything. But that need not lower your standards in the teaching of oral interpretation. Your purpose is to get good reading from your students. But you will never do that, even with the best ones, if you apply theory too loosely and too largely. What good can it do any student to know that unity, harmony, contrast, balance, proportion, and rhythm are essential to any well-written work unless, with his voice, he actually imparts them to his listeners? Of what use is the abstract knowledge that content, words, structure, voice quality, specific purpose, and correct use of vocal mechanism are necessary in the technique of the oral interpreter of literature unless the student masters one small passage of literature for himself and for those who listen? Of what possible value is the knowledge that literature is a temporal, not a spatial art, unless the use of timing proves it? By their works ye shall know them! And only imperfect works can come from trying to go at airplane speed over too many selections. Feed it to your students, then, is the second basic point to observe in your teaching of the oral interpretation of literature. And above all, do not confuse a course in oral interpretation with a survey course in world literature in the English department, and endeavor to travel from Beowulf to James Thurber in your content. Oral reading is not and never can be such an English course with laryngeal attachments.

Granted that you have decided to use the "Try it again" method, that you will teach in sufficiently small units to guarantee a creditable product in the end, there remains a third point for consideration. That is, what to read. To determine that, I would study Sainte-Beuve's "What Is a Classic." "A true classic," he says, "as I should like to hear it defined, is an author who has enriched the human mind, increased its treasure, and caused it to advance a step . . . , who has spoken to all in his own peculiar style which is found to be . . . new and old, easily contemporary with all time."[4] Again he declares that a classic is what is written by those "who have permanently increased the sum of the mind's delights and possessions."[5] And he quotes Goethe to the effect that "ancient works are classical not because they are old, but because they are powerful, fresh, and healthy."[6] To explain the origin of this term "classic," Sainte-Beuve goes on:

> With them (the ancient Romans) not all the citizens of the different classes were properly classical, but only those of the chief class, those who possessed a certain fixed sum. Those who possessed a smaller income were described by the term 'infra classem,' below the pre-eminent class. The word 'classicus' was used in a figurative sense by Aulus Gellius, and applied to writers: a writer of worth and distinction.[7]

In my zeal to select good material for

[4] *Harvard Classics*, XXXII, 129.
[5] *Ibid.*, p. 135.
[6] *Ibid.*, 132.
[7] *Ibid.*, p. 127.

reading, however, I would not select what an intelligent student is incapable of interpreting after a reasonable amount of study and practice. For if you do, he will hate that author to the end of his days, and the word *classic* will become anathema to him. I like to start with Shakespeare's sonnets because of their shortness and their excellence. For example, "Like As the Waves":

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end;
Each changing place with that which goes before,
In sequent toil all forwards do contend.
Nativity, once in the main of light,
Crawls to maturity, wherewith being crowned,
Crooked eclipses 'gainst his glory fight,
And Time that gave, doth now his gift confound.
Time doth transfix the flourish set on youth,
And delves the parallels in beauty's brow,
Feeds on the rarities of nature's truth,
And nothing stands but for his scythe to mow:
And yet, to times in hope, my verse shall stand
Praising thy worth, despite his cruel hand.

This sonnet has unity; it has harmony; it has variety, and likewise contrast; it has balance, proportion, and rhythm. Each quality can be studied in turn until the total oral effect is accomplished and until this small portion of a great man's thought and emotion has become a lasting possession of the student, and of the audience to which he reads. Keats's sonnets have somewhat the same quality, and are excellent for intensive study of short selections. For example, the one called "On the Sea":

It keeps eternal whisperings around
Desolate shores, and with its mighty swell
Gluts twice ten thousand caverns, till the spell
Of Hecate leaves them their old shadowy sound.
Often 'tis in such gentle temper found,
That scarcely will the very smallest shell
Be moved for days from where it sometime fell,
When last the winds of heaven were unbound.
Oh ye! who have your eyeballs vexed and tired,
Feast them upon the wideness of the Sea;
Oh ye! whose ears are dinned with uproar rude,
Or fed too much with cloying melody,—
Sit ye near some old cavern's mouth, and brood
Until ye start, as if the sea-nymphs quired!

In prose, I like to begin with such passages as the following from Ralph Boas *The Study and Appreciation of Literature* as quoted in Argus Tresidder's *Reading to Others*:[8]

> The advantage of literature over a bare record of facts is that it does not merely give information; it imaginatively re-creates experience so that the reader can see every facet of human life presented in such a way that if he, too, has imagination and sympathy, he can live it with none of the inconvenience of the actual experience. The broadening of experience which literature provides is probably its greatest value. No thoughtful reader of literature need remain narrow, limited, ignorant of the marvelous variety of human life and its infinite shadings. He has at hand the attempts which men have made for centuries to interpret life to the utmost extent of their imaginative power. No one attempt is complete, authoritative, or unprejudiced. From each, however, the careful, creative reader, entering fully into the spirit of the writer, can find something which will satisfy the greatest human need, the need for enlightening, broadening and clarifying of our limited human experience.

The advantage of spending some time with what has been tried and tested in literature without acquiring a "meere bookish sufficiencie" is obvious. And if the approach to good verse or prose or drama is rightly made, the student need not taste the ashes of frustration and boredom on the tongue. Instead of saying that Shakespeare is a great writer and must therefore be read aloud, I prefer

[8] (1940), p. 370.

to speak to the class of two Scottish youth hostelers I saw in the early evening in August of 1939. They were sitting in the long grass beside the Avon, across from the Shakespeare Memorial Theatre eating hard, juicy red apples. They watched the audience gathering at the theatre across the dark, clear river. *As You Like It* was the play scheduled for that evening of the annual Shakespeare Festival. And those two boys talked of the play in such a spirited, healthy fashion that it seemed as if Shakespeare himself might be coming across the fields back of us to say, "So you like that speech of Jacque's?"

Little boats moved on the watery mirror of the river, stragglers lingered on the ancient bridge, the boys suddenly made a dash for the theatre. They liked this Will Shakespeare's play and were eager to see and hear it.

That night at the Inn an aging maid, as she fixed the curtains of the old, leaded paned windows, in crisp tones, said: "Here are all the programs for the Festival for the seasons back, ma'am, if you'd like them. I like my Shakespeare, I do. Now which is your favorite line in all Shakespeare, ma'am? As for me, it is:

Good night, sweet prince
And flights of angels speed thee to thy rest.

It may be that the Inn management had coached her for this. But I think it was just another example of the universality of the appeal of a real classic writer. And before I start to study anything of Shakespeare's with a class in oral reading, I want them to know that all sorts of persons the world over have liked the sound and the sense of his lines. I want them to think of this man Shakespeare as a real person, with a larynx as well as a mind and soul.

I do not recommend the classics, however, to the exclusion of what is good in current literature. As the war continues, an interest in poetry seems to be spreading. People everywhere are turning to poetry of the past, and they are also reading various types of current poetry. "The Poets' Column" of the Sunday *New York Times* and short verse in *The Saturday Evening Post* have already furnished excellent evidence of this. For example, James Hilton's "To A London Three Year Old," addressed to a child who has never known "peace time dusk" or

How Big Ben, like a golden moon,
Shone on the people from his tower.

Nor has this child ever seen the strange beauty of a happy, rainy night in London:

Yet 'twas this place, whose somber tones
Are all that you can now surmise,
That built its courage in your bones
And sealed its brightness in your eyes.

There is B. Y. Williams "Conversation between Intimates" which has fine contrast, with its

'These are dark days,'
Said the body. . . .

and all the weary disillusionment of the physical struggle for life; and then the answer of the spirit,

'Now heroes inhabit the earth;
America's soul is tested
And proves its worth.'

Stephen Vincent Benet's *Western Star*, and Leonora Speyer's "Birthday Cake," a poem based on an incident of the war in one of the occupied countries, are both illustrative of worth-while literature of today. After studying Keats's sonnet "On the Sea," I like to turn to John Magee, Jr.'s "High Flight," a sonnet written by a young flyer on the physical and spiritual joys of flight and ending with the lines:

And while with silent, lifting mind, I've trod
The high, untrespassed sanctity of space.
Put out my hand, and touched the face of
God.

There is, too, Edna St. Vincent Millay's recent "Poem and Prayer for an Invading Army," read by Ronald Colman over the NBC network for D Day, June 6, 1944. It is a poem of epic spirit with a dynamic, modern theme. Its theme rolls out like organ music:

> They must not go alone
> into that burning building! . . . which today is all of Europe!
> Say
> that you go with them spirit, and heart and mind!

And as she reaches her climax, she speaks with classic simplicity and power:

> Lo, from all corners of the Earth we ask all great and noble to come forth—converge upon this errand and this task with generous and gigantic plan:
> Hold high this Torch, who will.
> Lift up this Sword, who can!

This ends the three points of what I would do if I were you, a teacher beginning to teach oral interpretation. But I cannot stop here. Briefly, there are several "Don'ts" inherent in these three "Do's."

First, do not struggle too hard to get the mentally blind to see, and the mentally deaf to hear. Oral interpretation is not a missionary course per se. Do not lower your standards for these blind and deaf ones. Let them jog along as best they can, and get what they can as they jog. Too often, today, concessions are made by superior minds to popularize in the wrong way. Even the church sometimes tries to compete with Hollywood. If John Milton was right when he said that "a good book is the precious life blood of a master spirit, treasured up for a life beyond life," then surely any portion of a good book that is read aloud, whether in small or large measure, is equally precious and worthy of intellectual respect. I heard some years ago of a student who said to an instructor, richly trained in Milton, "Do you really believe in that 'stuff'?" In such a case, I would always give my loyalty to the teacher-mind, and would believe that through him and what he knows and interprets, will eventually come better and more lasting standards for the country as a whole. The Chinese respect for the scholar is better evidence of wisdom than is the effort of some teachers to sell their birthright for a mess of popular pottage. And if mediocre material is used, it is like putting green scum and sponges where clean, hard bricks should be.

Secondly, among the "Don'ts," do not linger too long on the numerous comparisons made in the definitions of oral interpretation. Much is written on the difference between oral interpretation, impersonation, and acting. The facts are true. There is a difference. But sometimes teachers spend so much time telling what oral interpretation is not, that they have little time left to show what it is. Often, too, there is the picture of the lone, heroic interpreter, without make-up, special costume, gesture, or collaborating actors, with nothing but voice, we are told. And he must take his hurdles with not an aid of any other kind in sight. The Pony Express rider and Ralph Waldo Emerson were his spiritual brothers for self-reliance, pure and undefiled. It gives a beginning student a rather hopeless feeling to have this role of lone wolf overstressed.

And in the same way, the frequent comparison of oral interpretation with music discourages a student who is not an expert musician. The main idea in the comparison is that the oral interpreter is to literature and the printed page what the musicians are to the printed music. Usually such names as Mischa Elman and Ignace Paderewsky are introduced to illustrate what the violinist and the pianist can do for such creative artists as Hayden or Beethoven. And any

student has a right to be depressed with the thought he must do for Shakespeare's lines what Paderewsky can do for the *Moonlight Sonata*. While keeping standards high, it is still not necessary to make a student feel that he must join the re-creative giants or keep forever silent.

The thought in this comparison with music is good, i.e., that anyone who reads aloud is a re-creator of the original selection, that he owes to the creator of that selection both vigorous practice and individuality and suggestion in the right interpretation of it. Much help often comes from this comparison in handling volume, tempo, pitch, and phrasing. But to make the comparison on too grand a scale is to wither whatever re-creative ability your student has. And in this connection, do not stress too much that the oral interpreter must be "selfless." True, he must not get in the way of the material in re-creating thought and emotion, and descend to exhibitionalism. Neither does he need to transpose himself into some kind of speech ectoplasm.

Next, do not use recordings of the oral reading of literature so much that there is limited time for encouraging individual interpretation from the student. The device of using recordings of literature, if sponsored by such organizations as the National Council of Teachers of English, by the Harvard Vocarium, by Columbia or RCA, is worth attention. For example, Stephen Vincent Benet reading "The Ballad of William Sycamore," Robert Frost reading his poems, Archibald MacLeish reading Matthew Arnold's "Dover Beach," John Gielgud in "The Voice of Poetry," Edna St. Vincent Millay or Vachel Lindsay or Carl Sandburg reading from their own work—all of these, and more, are helpful in illustrating principles of oral interpretation of literature. But they can never take the place of inner study of the material to be read and the careful individual application of the rules to that meaning and to that emotion which the student has found in a selection.

Fourthly, do not use radio, or attempt to use it, unless you have the facilities, the time, and the knowledge. The only reason for your use of radio, either within the classroom, or in programs for the school, or in assignments for listening to good programs on the networks, is to improve what your students actually do in oral interpretation. A student reading over the radio to a wide audience or over a local school set-up to a student audience will have more reason, no doubt, to want to do well than one reading at all times in the classroom only. In fact, much creditable oral reading is lost to larger audiences by being confined always to the classroom.

For two summers I have tried to find out just what radio can do in this field of oral interpretation from an educational angle. Unfortunately, the term "educational" frequently connotes in some minds a dull or poor performance. The emphasis in the radio institute and the radio workshop which I attended was upon radio writing, radio as a public service, and the mechanics of directing. It was good instruction. But I did not find that time was spent upon the oral interpretation of excellent material in literature, because that was not the primary purpose of either of these radio sessions.

"It is significant that in the arts and techniques of radio, a new channel of communication has been established of no less consequence in its social and educational implications than the invention of the process of printing from moveable type," says Dr. Nicholas Murray Butler. And in the 1944-1945 Columbia University announcement of

courses in radio, I find one course entitled "Speech for Radio," designed "for those who wish to prepare for speaking, *reading*, and acting in radio." From such a course, by no means confined to Columbia University, a teacher of oral interpretation may surely find much valuable instruction to be used later in actual teaching. Opinions upon this subject of radio will vary widely. Theoretically, I believe that radio should be a valuable tool in the motivation and the practice of oral interpretation. Among other sources, The Federal Radio Education Committee, the Association for Education by Radio, and the work done at Ohio State University, are of genuine help. But beware of any commercial interests that cannot afford to lose on literature when you think of bringing your students in contact with radio. After all, it *is* literature that you teach—literature re-created for an audience.

Again, do not discourage students from writing some original material to be read aloud by them or members of the class, either for the class audience, for a larger audience, or for both. Words are the property of all citizens, and it is part of the literary Bill of Rights to allow students to express their own thoughts and emotions in a poem, an essay, or a short story, in order to communicate them to an audience, provided what is written and read is understandable and of superior style. There is no time to teach writing in a course in oral interpretation. But I sometimes find that students have written good material for an English course, for a school contest, or for their own enjoyment. I recommend this possibility chiefly because it is advisable, at times, to have a visible author present rather than to have him always on the printed page, safely removed, often by many years, from the possibility of commenting, either upon his own work or upon how a student is reading it.

In conclusion, learn with the times but do not forget the past. If radio serves your needs, learn to use it. If it does not, let it alone. But close your mind to no things, new or old, because wisdom is the first and the greatest asset of the teacher of oral interpretation. Only with wisdom can you keep oral interpretation of literature from being confused, in the minds of some educators, with shellacked elocution. Only with honesty, labor, and intelligence can you save it from being dubbed "the blithe art of emotional skimming" or a "mingle mangle of many kinds of stuffe." And whether you ride behind or before "of the horse," or choose to walk at a conservative gait, may you reach a worthy goal.

STRESS VARIATIONS IN ORAL INTERPRETATION

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BEGINNING in the spring of 1942 and continuing through the spring of 1944, the Seminar in Interpretation at Northwestern University has been concerned with the problem of the qualitative aspects of rhythm in oral reading. The group of twenty-eight students who have comprised the five sessions of this seminar has made a study of the stress, quantity, tone quality, and pitch effects achieved by readers interpreting poetry and prose. The project has been worked

out in terms of both group and individual activity, and the results have been interesting. This article attempts to set forth only a portion of these findings—those relating to stress.

This aspect of quality in rhythm is, in English, the most basic of all, for force of utterance on syllables is the most distinguishing characteristic of English, or any other "qualitative" language, when it is compared with such languages as Greek, Latin, and French, in which the length, or quantity, of syllables forms the essence of the rhythm as the language is spoken or read aloud. The specific questions on which we sought answers are these: To what extent is the meter of a poem a contributor to its stress rhythm? How capable are trained listeners, themselves more or less experienced oral readers, in recognizing degrees of stress? To what degree will interpreters vary the stress patterns of prose and poetry as they read aloud?

In seeking the answers to these questions, the successive groups went through three major experiences. These consisted of the reading and checking of a selection of poetry with a pronounced metrical pattern, a prose selection that approximates poetry because of its high emotional content and careful artistic structure, and, finally, material selected by the individual members of the seminar groups as their personal projects. These projects represented a wide range: in prose from the seventeenth-century Walton and Donne to the modern Hemingway and Faulkner, and in poetry from Milton and Keats to contemporaries like Millay, Frost, Leonard, Jeffers, *et al.*

Early in the experiment it was clearly discerned that the range of stress variation represented by the dictionary in designating the pronunciations of words was inadequate for the purpose in mind. This range provided only for unstressed syllables, those with primary stress on a syllable, and those—very few—which have also a secondary stress on a syllable. After considerable experimentation it was decided that three degrees of stress would serve the purpose adequately, and the following method of designation was adopted: the zero was used when there was no stress on the syllable; the numeral 1 for first degrees of stress, slight, but nevertheless some; i.e., the degree given to the stressed syllable or syllables of a polysyllabic word in dictionary description when the denotation of the word was the sole concern (e.g. *me' te or ol' o gy*), and also the degree given to a monosyllabic word whose meaning made it worthy of some stress; the numeral 2 for second degree of stress—injection into the word of some emotional content growing out of its connotation as felt by the reader and desired for projection to the audience; the numeral 3 for third degree of stress-intensification of this emotional content by the inner responsiveness and outward projection of the reader working simultaneously.[1]

On all three phases of the experience the same procedure was followed. The reader did not sit down and figure out in advance of reading the degree of stress which he felt desirable for a word or syllable; that would have been too intrinsically mechanical. Rather, the reader was directed to master the material to the fullest possible extent by whatever means he was acquainted with and had made a practice of using. When such mastery was attained he was ex-

[1] There were times during the course of the experiment when it was felt that it might have been possible to recognize degrees of this intensification beyond the accepted meaning of the third degree. This was especially true in the case of the reading by Miss Cantrell of Edgar Lee Masters' *Spoon River Anthology* character-sketch "Washington McNeely," when the reader built a climax of intensification on the repeated line "I sat under my cedar tree" which caused the stress to go, in all probability, measurably beyond the third degree. But it was felt that, in the long run, the attempt to distinguish further degrees would tend to confusion rather than to clarification. The results obtained, in the writer's judgment, bear out this feeling.

pected to read the material aloud with the fullest possible projection of its meaning, both logical and emotional, as he understood it. Then he was to indicate the degree of stress which, on the basis of his own feeling about his oral reading and his recollection of it, he felt he had put on the syllables. When the reader appeared before the group he read the material at least once, in order to give the listeners some idea as to the range of his stress. It was recognized, of course, that there was no arbitrary level or plane of stress—no absolute point with respect to any of the degrees. The attempt was made by the listeners to discern what each degree meant for the particular reader. After the listeners were satisfied that they had a sufficient comprehension of the reader's range, the final aspect of the reading and recording was worked out. The reader simply interpreted the material to the best of his ability, and the checkers marked on copies furnished them (on which the words were divided into syllables) the degrees of stress that they observed. This process of recording was actually not so difficult as it may seem from the description, for no mark at all was placed on the unstressed syllables and practice soon taught the checker to show the variation of degrees by the length and the lightness or the heaviness of the simple stress stroke, ′.

The complete working out of this process is shown below in the case of a reading that was part of the student's personal project, given in the last weeks of the seminar course. This reading was chosen for two reasons: first, because it represents practically the entire poem and is, accordingly, one complete artistic unit; second, because the interpretation given was an especially satisfying one by reason of its high artistic merit. It was "a beautiful piece of work" on every count.

Table I illustrates the fact that in every case of a reading from a personal project the checking was made of exactly one hundred syllables, in order that the agreements might be shown on the percentage basis. The consensus in this case is somewhat above the average for the readings from the individual projects. Because of the varying size of the seminar groups, the number of checkers was not always the same. Wherever there were four checkers the average of complete agreement between reader and checkers was 66%. In cases where there were only three checkers the average of complete agreement was 74%. There were never fewer than two checkers, and in these cases the average of agreement was 78%. In one instance two listeners checked the reading of the hundred syllables in 100% agreement with the reader. This was the case of a poem with strongly emphatic rhythm which was intentionally broken by the reader into speech-phrases that were preponderantly very short. Certainly, a reasonable inference to be drawn from these results is that listeners whose experience has made them aware of differences in stress in oral reading can discern such variations in the qualitative rhythm of interpretation.

When comparisons are made of the differences in stress among readers of the same material, perhaps even more striking results are manifest. For the investigation of this phase of the general study, poetry with a strongly marked metrical pattern was first used. Four stanzas of Arthur O'Shaughnessy's "Ode" were selected for this purpose—those appearing on pages 234 and 235 of my book, *Literature As a Fine Art*. This material was prepared in the same way as that set down in the case of the personal projects. When the reader had read and the listeners had checked, the results were compared with one another. In

TABLE I

DEGREES OF STRESS IN READING BY MARGARET C. DUFFNER OF 100 SYLLABLES FROM SARA TEASDALE'S "WATER LILIES"

(Entire poem except last syllable)

	If	you	have	for	got	ten	wa	ter	lil	ies	float	ing
Reader —	1	2	0	1	2	1	2	1	2	1	1	0
Checker 1—	1	2	0	1	2	1	2	1	2	1	1	0
" 2—	1	1	0	1	2	1	2	1	2	1	1	0
" 3—	1	2	0	1	2	0	2	1	2	1	1	0
" 4—	1	2	0	1	2	1	2	1	2	1	1	0

	On	a	dark	lake	a	mong	moun	tains	in	the	af	ter	noon	shade,
Reader —	0	0	2	2	0	1	2	1	0	0	1	0	1	2
Checker 1—	0	0	2	2	0	1	2	1	0	0	1	0	1	2
" 2—	0	0	2	1	0	1	2	1	0	0	1	0	1	2
" 3—	0	0	2	2	0	1	2	2	0	0	1	0	1	2
" 4—	0	0	2	2	0	1	2	1	0	0	1	0	1	2

	If	you	have	for	got	ten	their	wet,	sleep	y	fra	grance,
Reader —	1	2	0	1	2	1	1	2	2	1	2	1
Checker 1—	1	2	0	1	2	1	0	2	2	0	2	1
" 2—	1	2	0	1	2	1	0	2	2	1	2	1
" 3—	1	2	0	1	2	1	1	2	1	0	2	1
" 4—	1	2	0	1	2	1	1	2	2	1	2	1

	Then	you	can	re	turn	and	not	be	a	fraid.
Reader —	1	1	1	1	2	0	2	1	1	2
Checker 1—	2	1	1	0	2	0	1	0	0	2
" 2—	1	1	1	1	2	0	1	1	0	2
" 3—	1	1	1	1	2	0	1	1	1	2
" 4—	2	1	1	1	2	0	2	1	1	2

	But	if	you	re	mem	ber,	then	turn	a	way	for	ev	er
Reader —	1	2	1	0	2	1	1	2	0	1	2	3	1
Checker 1—	1	1	1	0	2	0	1	2	0	1	2	3	2
" 2—	1	2	1	0	2	1	1	2	1	1	2	3	1
" 3—	1	2	1	0	2	1	1	2	0	1	1	2	1
" 4—	1	2	1	0	2	1	1	2	1	1	2	3	1

	To	the	plains	and	the	prair	ies	where	pools	are	far	a	part,
Reader —	0	0	3	0	0	3	1	1	2	0	2	1	2
Checker 1—	0	0	3	0	0	3	1	0	2	0	2	1	2
" 2—	0	0	3	0	0	3	1	1	2	1	2	1	2
" 3—	0	0	3	0	0	3	0	1	2	0	2	1	2
" 4—	0	0	3	0	0	3	1	1	2	0	2	1	2

	There	you	will	not	come	at	dusk	on	clos	ing	wa	ter	lil	ies,
Reader —	2	1	1	1	1	0	1	0	1	0	2	1	2	1
Checker 1—	1	1	1	1	2	0	2	0	1	0	2	1	2	1
" 2—	2	1	0	1	1	0	1	0	1	0	2	1	2	1
" 3—	2	1	1	1	1	0	2	0	2	0	2	1	2	1
" 4—	2	1	1	1	1	0	1	0	1	0	2	1	2	1

	And	the	sha	dow	of	moun	tains	will	not	fall	on	your	heart.
Reader —	0	0	1	0	0	2	1	1	1	2	0	0	
Checker 1—	0	0	1	0	0	2	1	0	1	2	0	0	
" 2—	0	0	1	0	0	2	0	1	2	2	0	0	
" 3—	0	0	1	0	0	2	1	0	2	2	0	0	
" 4—	0	0	1	0	0	2	1	1	1	1	0	0	

Complete agreement between reader and four checkers	70%
Three of four checkers in agreement with reader	21%
Two of four checkers in agreement with reader	8%
One of four checkers in agreement with reader	1%

TABLE II

We	are	the	mu	sic	mak	ers,		
4—1	28—0	28—0	5—1	16—0	18—1	22—0		
17—2			15—2	12—1	10—2	6—1		
7—3			8—3					
And	we	are	the	dream	ers	of	dreams,	
28—0	26—1	28—0	28—0	19—2	16—0	28—0	5—1	
	2—2			9—3	10—1		14—2	
					2—2		9—3	
Wan	der	ing	by	lone	sea	break	ers,	
22—1	24—0	28—0	28—0	12—1	21—1	18—1	27—0	
6—2	4—1			13—2	7—2	10—2	1—1	
				3—3				
And	sit	ting	by	des	o	late	streams;	
28—0	28—1	28—0	28—0	24—1	26—0	25—0	13—1	
				4—2	2—1	3—1	15—2	
World	los	ers	and	world	for	sak	ers,	
14—1	16—1	22—0	28—0	14—1	23—0	16—1	24—0	
14—2	12—2	6—1		14—2	5—1	11—2	3—1	
						1—3	1—2	
On	whom	the	pale	moon	gleams;			
27—0	28—1	28—0	25—1	18—1	16—1			
1—1			3—2	9—2	11—2			
				1—3	1—3			
Yet	we	are	the	mov	ers	and	shak	ers
3—1	24—1	28—0	28—0	7—1	10—0	28—0	6—1	9—0
18—2	4—2			10—2	12—1		10—2	13—1
7—3				11—3	6—2		12—3	6—2
Of	the	world	for	ev	er,	it	seems.	
28—0	28—0	19—1	24—0	15—1	24—0	23—0	23—1	
		7—2	4—1	9—2	4—1	5—1	5—2	
		2—3		4—3				

every case where there was disagreement as to the degree of stress, the reaction of the majority was accepted as the correct description of the degree attained by the reader, except in cases where there were three checkers and, accordingly, the possibility of a tie. In such cases the degree marked by the reader and one of the checkers was chosen.

The results obtained on one of these stanzas, the first, are shown in Table II. Under each syllable appears the number of readers who gave the indicated degree of stress to the syllables.

The conclusions to be drawn from this one stanza as variously interpreted are further substantiated by the results on the other three stanzas. It is obvious, of course, that metrical pattern does enter prominently into the rhythm of such a poem as this when it is read aloud. But that pattern must not be thought of as rigidly consisting of "metrical feet composed of a certain number of stressed and unstressed syllables"—the way in which meter is described by the prosodists. Intelligent readers will not only vary their degrees of stress, thereby producing the effects of variation among the metrical feet; they will also, by varying the degrees of stress within a foot, produce an even more subtle rhythmic

quality. This subtlety and complexity is further enhanced by variations in quantity, tone quality, pitch.

But whatever subtlety and complexity the rhythm of poetry reading may have is dwarfed when artistic prose is read aloud. This complex problem of prose rhythm has been approached from several angles. The syntactical relationships among the parts of sentences have formed a basis for a large amount of this work, and certain rhetorical classifications have been drawn up to explain, in the terminology of rhetoric, the nature of this rhythm. These explanations are probably adequate for prose that is purely expository and wholly objective—encyclopedic prose in the pristine sense of the word, which is departed from frequently even in encyclopedias. But whenever prose is used to set forth the writer's feelings on a subject, when it is surcharged with emotional content, then it assumes certain qualities that cannot be described in the scientific terminology of rhetoric. For, just as in the case of poetry, these qualities can be appreciated only by the ear as it hears the prose read aloud or by the mind's ear as it hears in imagination the subtleties of sound-expression nuances of all kinds that were in the mind and feeling of the author as he wrote.

The most interesting and, at the same time, most intricate aspect of the work of the seminar dealt with these sound nuances of artistic prose. In making the study precisely the same procedure was followed as in the case of poetry. The material used for the group project was a portion of the extract from Walter Pater's *La Gioconda* appearing on page 83 of *Literature As a Fine Art*. Here, indubitably, is prose that is not purely encyclopedic. The selection was divided into speech-phrases strictly in line with the author's punctuation, in order to get a complete uniformity with respect to this quantitative aspect of rhythm—the division of the thought into the speech-phrases which are, of course, the quantitative units of rhythm in all forms of literature.[2]

So divided, the extract is made up of eighteen speech-phrases as follows: (1) The presence that rose so strangely beside the waters, (2) is expressive of what in the ways of a thousand years men had come to desire. (3) Hers is the head upon which all 'the ends of the world are come,' (4) and the eyelids are a little weary. (5) It is a beauty wrought out from within upon the flesh, (6) the deposit, (7) little cell by cell, (8) of strange thoughts and fantastic reveries and exquisite passions. (9) Set it for a moment beside one of those white Greek goddesses or beautiful women of antiquity, (10) and how would they be troubled by this beauty, (11) into which the soul with all its maladies has passed! (12) All the thoughts and experience of the world have etched and molded there, (13) in that which they have of power to refine and make expressive the outward form, (14) the animalism of Greece, (15) the lust of Rome, (16) the mysticism of the middle age with its spiritual ambitions and imaginative loves, (17) the return of the Pagan world, (18) the sins of the Borgias.

Each reader prepared this material in accordance with the usual instructions. The reading was given and was checked in the usual manner, with the degree of stress attained on each syllable determined as previously described. The complete result of this reading and checking has been tabulated, but lack of space prevents its full reproduction here. Instead, Table III shows the stress weights given to the successive syllables in the speech-phrases as numbered, by that reader whose qualitative rhythm was

[2] See *Literature As a Fine Art* (1941), pp. 190 ff.

most distinguished by stress and by that reader who was least distinguished on this score.

Since certain stresses are compelled by correct pronunciation, the comparative results among the twenty-eight readers can be made more apparent if these weights are taken out of the tabulation. This is done in Table IV by indicating: first, the speech-phrase numbers; second, the punctuation stresses in these phrases; and, third, the weight of stresses given was given the same stress attention by all of the readers. While there are two cases of ties in total scores (Christensen and Henderson, Lee and Haaland) there is wide variation between the members of each pair with respect to stress on individual phrases, the first-named pair resembling each other on only six phrases, the latter on only two.

On the basis of these findings one is justified in concluding that the variations in stress patterns among oral read-

TABLE III

STRESS WEIGHTS ON SUCCESSIVE SYLLABLES

Phrase No.	Eccles	Bower*
1	0310213001031	0200101001010
2	10310200300312312002	00200000100101100001
3	200301230200322	100101010100101
4	0021001020	0021001020
5	10021220120102	0002010001010 1
6	0020	0010
7	10202	10202
8	021003021203002 1	01100201000200 10
9	22002101202223010201200130 1	10001001000122000200200020 0
10	02121201321	01010200010
11	10203123023 0	1000101010001
12	20300301003120201	10100100001010100
13	0101102100201021020 2	0100101000101010020 2
14	0300213	0200002
15	0303	0202
16	0312002010030011310031112	0200001010020000200010101
17	00200312	00100201
18	020032	020020

* The data of twenty-six other readers, whose names appear in Table IV, is omitted here.

by the individual readers arranged in descending order in so far as stress distinctiveness is concerned.

From Table IV it can be seen that these twenty-eight readers of the same prose material added a weight of stress effect ranging from 198 to 67. When the normative method of compilation is applied to the scores, it is ascertained that eight are in the first quartile, seven in the second, seven in the third, and six in the fourth. Miss Cantrell's score of 122 was closest to the mean. Mr. Meyer's score of 134 was the median. Not a single speech-phrase among the eighteen ers of prose are wide enough to add markedly to the complexity and subtlety of prose rhythm. It should be borne in mind, too, that other variations take place. Some readers, indeed, may rely upon one effect chiefly and slight others. Miss Barr, for example, rating low in stress variation, stands at the top of the list with respect to the amount of quantity which she gives the syllables as she reads them. Miss Lee, also low with respect to stress, is highest when pitch variation is considered. Conversely, Mr. Eccles, leading the group in stress, is one of the lowest in pitch variation; Miss

TABLE IV

Speech-phrase Number	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Totals
Pronunciation Stresses	4	3	1	4	3	1	1	4	6	2	2	2	4	1	0	6	2	1	47
Weights of Stresses added by:																			
Mr. Eccles	11	21	19	2	11	1	4	13	24	13	15	16	12	8	6	20	6	6	198
Mrs. Stenholm	9	19	12	4	9	2	2	15	21	9	13	17	17	6	4	19	6	4	188
Miss Glauser	10	18	15	3	9	2	5	14	22	12	13	15	17	9	5	16	7	5	187
Miss Leyse	8	16	15	4	8	2	5	18	15	13	13	13	16	4	4	16	6	4	180
Mrs. Duffner	8	15	15	2	9	0	4	15	19	10	13	15	10	6	6	14	9	4	174
Miss Schock	8	16	19	3	8	1	6	15	11	9	11	16	14	5	5	12	6	5	170
Mr. Chenery	10	17	13	1	7	0	4	5	16	12	10	11	11	4	5	10	5	3	144
Mr. Meyer	8	16	16	1	7	1	4	7	10	4	15	10	11	3	4	10	4	3	134
Miss Royalty	8	15	14	2	5	1	4	8	8	8	8	12	13	3	5	9	3	4	130
Miss Christensen	8	9	14	3	8	0	4	13	13	11	9	14	12	4	4	7	1	1	128
Miss Henderson	8	12	12	3	5	2	4	9	13	8	9	11	9	4	4	10	4	4	128
Miss Cantrell	7	13	13	0	7	1	4	6	6	4	8	14	6	6	6	10	5	6	122
Mrs. Sibley	7	13	16	2	6	1	4	10	12	6	8	10	5	4	6	4	3	2	119
Miss Robinson	4	12	14	2	7	1	4	8	9	10	8	10	9	3	4	5	3	3	116
Miss Mohler	7	9	13	1	5	1	4	13	14	5	6	10	6	4	4	7	3	2	114
Miss Peckenpaugh	5	10	7	3	5	0	5	11	11	6	7	10	12	4	4	6	3	3	112
Miss Schafersman	4	11	13	2	9	1	4	9	8	9	6	5	8	3	4	6	5	3	110
Mrs. Barber	5	9	9	0	8	0	4	8	10	5	8	10	6	5	5	8	4	4	108
Miss Gray	6	9	13	1	6	0	2	5	8	6	5	10	5	4	4	6	2	3	95
Miss Temple	3	9	10	0	4	2	2	4	11	5	5	14	7	2	6	4	3	2	93
Mrs. Haaland	1	8	8	1	5	0	4	4	16	8	4	6	3	5	5	6	2	2	88
Miss Lee	5	11	7	3	7	0	2	6	6	6	7	5	3	1	3	7	3	6	88
Mrs. Wilhelm	6	11	12	0	5	0	6	3	8	4	5	7	8	2	3	3	1	1	85
Miss Hershberger	4	7	12	1	3	0	2	6	7	6	5	12	5	4	4	8	2	2	79
Miss Barr	1	7	6	1	3	0	2	6	5	5	8	9	5	4	4	6	1	4	77
Miss Allen	4	7	7	0	4	0	4	2	6	2	7	6	7	4	4	4	2	3	72
Mr. Saunders	2	8	10	0	5	0	2	5	6	5	5	6	5	2	3	3	2	2	71
Miss Bower	2	4	6	2	3	0	4	4	8	3	3	4	7	3	0	5	2	3	67

Leyse, high in stress, is lowest in quantity.

Occasionally some readers attain great variety with respect to all the factors which enter into the qualitative aspect of rhythm. When the elements of stress, quantity, and pitch are put together and examined from the standpoint of attained variety as a group, Miss Christensen, Mrs. Duffner, Mrs. Stenholm and Miss Cantrell stand at the top of the group of twenty-eight, in that order.

These four students are mentioned by the writer, their instructor, for a reason above and beyond any given, or hinted at, thus far in the discussion. That reason can be pointedly put in this way: No person who has heard all four of them read would ever mistake one for another if he heard them without seeing them. Why? Simply because there is an essential, distinguishing characteristic to the quality, or timbre, of each voice. Each is a distinctive instrument, almost as truly as a 'cello, a viola, a flute and an oboe are different instruments. The fact that oral readers vary in quality of voice, as well as in stress, quantity, and pitch, still further adds to the challenging stature of the problem of describing and defining the qualitative aspects of rhythm in literature as it is read aloud.

TEACHING ENGLISH CONVERSATION IN JAPAN*

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NO NATION has ever made such a business of mastering a foreign language as has Japan. It can be truly said that Japan is bilingual. The Flowery Kingdom has changed her civilization twice: once in the seventh century when she took on Chinese language and culture; again, in the nineteenth when she adopted the English language and American culture. Before Japan developed her own universities she sent many of her young men to study in foreign countries, especially the United States, but the desire to keep her students free of foreign influence led her to educate her students at home. On the other hand her neighbor China has continued to send her young men and women to the United States for their education. Japan has imported teachers of English conversation for her high schools and universities to help in the process of westernization.

I was one of the many young men, just out of college, with a little teaching experience who eagerly accepted the opportunity of a year or two of foreign travel, a salary and all expenses paid in exchange for teaching English conversation.

Every middle school had on its staff an American who could teach English to the advanced students. Every university had several instructors in English imported directly from the United States. The study of English begins for the Japanese boy and girl in the early grades. Youngsters stumbling along with their noses buried in their first reader in English were familiar sights on the streets of Tokyo. Because the early years of study are under a Japanese teacher who learned English from a Japanese who learned it from a Japanese who might have studied in America or with an American, there is a distinct Japanese accent and a sing-song, which is difficult to understand and to eradicate. This accent, however, does not interfere with the comprehension of the printed page. Every Japanese who has been to school can read English.

My position was in the Kotogakko, or Junior College, of Waseda University, the largest private institution in the Far East. Waseda University is the Harvard of Japan. Competition for entrance in the institutions of higher learning is terrific; only one out of ten succeeds in passing the examinations. I had 750 students a week; that meant 15 sections of 50 students each. My job, next to impossible, was to train these young men of about eighteen years to speak and understand spoken American. I used chalk talks, pictures, and pantomime in trying to make the word they had learned on the printed page come to life. To change their acquired sing-song to American rhythms of intonation was also part of my job.

I needed a text for my conversation classes so I adopted the little collection of themes which my freshmen at the University of Michigan had written and published, *Advice to Freshmen by Freshmen*. The book teemed with the American idiom, for the freshmen had written on such topics as, "Getting Acquainted," "Writing Letters Home," "Learning to be Independent," "Fraternity Life." I worked out a glossary of slang terms and phrases. Waseda University Press

* EDITOR'S NOTE: Although in some ways outside the scope of this JOURNAL, this article has a peculiar timeliness that gives it pertinence.

published the book and called it *Essays on American College Life*. This proved to be a provocative basis for discussion, for it gave the student a body of information which was similar and yet different from his own college experience. Conversation was stimulated among students who had never been taught to take part in classroom discussion. I could not get the students to talk in class about politics, war, peace, conscription, and government, but several of them expressed their opinions to me in private. Students were against conscription. The eyes of the Japanese student were focused on America. The one ambition of these students was to spend some time in the United States. They treasured the memory of every American they had met; they knew where his home was and could point out the city on a map of the United States. They exchanged letters with these American friends.

I shall never forget the first day I spent in the classroom in Japan. As I entered, the boys all rose and bowed deeply from the waist, presenting me with a sea of closely cropped heads and blue uniformed backs. I acknowledged the gesture with an unaccustomed bow and the boys sat down. At the start of the class I could not seem to penetrate their placidity. I told them how glad I was to be in Japan. No response. Then with a bright idea I turned to the blackboard and drew a rough outline map of the United States, the Pacific Ocean, the islands of Japan. I located Ann Arbor, Chicago, Los Angeles, Seattle and Vancouver. I traced my journey from these points. Apparently Ann Arbor struck no responsive chord. I said, "Ann Arbor is near Detroit where Fords are made." A smile crept across their faces. *Fords*, a magic word. I was immensely relieved. Then I told them I had gone to Chicago, to Los Angeles to visit my brother, and thence to Vancouver. At this point I observed parenthetically that it would have been shorter for me if I had gone directly from Chicago to Vancouver, for the shortest distance between two points is a straight line. At this bit of wisdom they beamed at me and at each other, and rubbed their bristling heads. I had made the discovery that we had a common fund of knowledge, and all I had to do was to refer to this common experience in terms they could understand.

Perhaps it was an advantage that I did not know any Japanese; I was compelled to make them understand my English. The eagerness of the students to understand the spoken word simplified the task. This avidity was not confined to the classroom. On every hand I found even the Japanese workers keenly desirous of knowing English. Every store in Tokyo and Yokohama had clerks who spoke English. Although I went to a Japanese language school and picked up a few everyday phrases, these were not needed, for the Japanese wanted to try their English. If I tried to speak Japanese, they would not let me. Even conductors on the trams understood enough English to take care of my wants. All public places were marked in English as well as in Japanese. Toilets were marked *W.C.* These two terms, *trams* and *W.C.*, indicate how the Japanese have drawn upon British English as well as upon American.

The Japanese have borrowed heavily from English in their attempt to take on Western civilization. Every language has examples of borrowings, but no language has taken over so many terms from a single foreign language as has Japanese. *Milk shake* becomes *miriku shaki* (there is no *l* in Japanese), *taxi* becomes *takushi*, *ink* becomes *inki*, *page* become *pagi*. Every consonant in Japanese is followed by a vowel. No longer does Japan number its pages with the Japanese numerals; they were too cum-

bersome. She uses instead the Western style of numbering. Figuring is also much simplified with *1, 2, 3,* etc.

One night a week I went down into the heart of Tokyo and taught a class of apprentice youngsters who were working in the shops and factories. These lads in their early teens could add a few sen to their slave wages if they could speak English. They were very much alive to the commercial value of English and were appreciative of what I tried to teach them. They would bring me chocolate bars, cans of pineapple, and Japanese books.

The study of English seemed to me to be no less than a passion for all Japanese. Our American soldiers have found that nearly every one of the Japanese soldiers can speak some English. We have read how our boys have been ambushed by Japanese calling out in English. This seems fantastic, but when we understand how widespread the study of English is, it does not seem so impossible. I dare say that when these Japanese boys were learning English they had no idea that one day they were going to put their knowledge to such an infamous use.

One of the most interesting aspects of teaching English in Japan was the association with the Japanese teachers in the common room between classes. A bowl of hot tea on a cold winter morning was most welcome. Because the buildings had no means of heating, the classrooms in the barrack-like buildings were often so cold that I could not hold a piece of chalk. A youngster in a blue uniform would serve the tea to the teachers as they came into the common room. Usually I found myself in a group of Japanese teachers of English who were puzzled over some English phrase. One teacher, a graduate of Oxford, who wrote *England Revisited,* a best seller in Japan, asked me if I would compose some sentences in English, which he could have his students translate. I recall that one sentence I wrote was, "In my mind's eye I can see Fujiyama." The next day he asked me if I would change it because the students could find no equivalent for "in my mind's eye." Another sentence that caused trouble was, "It is up to you." The circumlocutions I had to engage in to make this sentence intelligible robbed the idiom of its punch.

The teacher of English was very much in demand. The most lively of the extra-curricular activities was that of the English Speaking Society. The members met everyday for an hour to converse in English, and once a week they would have me come in to read to them from some current American magazine. These societies would have special days once a month when they would take up for special consideration a poet, a novelist or a dramatist. There would be recitations, readings, or the presentation of biographical material by various members. Each student would have his favorite poet. It is no small wonder that some of these students got "dangerous thoughts" after reading Walt Whitman, Patrick Henry or Thoreau. I remember helping the society stage the court room scene from *The Merchant of Venice.* (All of Shakespeare has been translated into Japanese by Professor Tsubouchi of Waseda.) The part of Portia was taken by a boy with a high pitched voice, for convention bars women from the Japanese stage. Dramatics made an excellent way for students to memorize words and phrases.

I had not been on the campus very long when President Shiozawa, a Ph.D. from the University of Wisconsin, called me in and invited me to teach a class in the Department of Education. There was a group of budding teachers of English whose accent needed improvement. This was a pleasant experience, for I came to know a group of mature Japanese, who

were going out to teach English in the middle schools. I used to correspond with many of them before the war and frequently exchanged presents. I have some cotton kimonos made by the wives of these men. When I asked them what they wanted most from America, they requested the little cheap readers found on the counters of the five and ten cent stores, such as, "The Mailman," "The Locomotive," "My Pets." They wanted these simple stories for their children who were learning English.

Professional men and well-to-do students would engage me to teach them privately. Every hour I could spare was taken up with individual lessons. One physician was publishing his thesis in English and asked me to go over it with him. Frequently these professional men would take me out to dine so that they could try their English.

The Japanese student admired everything American. One of my students asked me through a friend (no invitation is issued directly) if I would go with him to his tailor so that he could have a coat made like the gabardine topcoat I had brought from America. Another young man invited me to his Tokyo residence where his aunt and uncle lived to have dinner with him. We were seated on the soft matting, he on his legs but I sprawled out, with the paper doors drawn back, chatting pleasantly in English and admiring the carefully tended Japanese garden with its stone lanterns and its pools of exotic fish and its dozens of dwarfed pines, when his aunt came to the entrance of the room. She was dressed in a beautifully brocaded kimono with a gorgeous obi. She knelt before entering the room and bowed touching her forehead to the floor. She spoke gently to me in Japanese, which her nephew translated for me. She said that, since I was her nephew's teacher, she was going to prepare the meal with her own hands. This was to show her appreciation of my tutoring.

The teacher occupies a social position unknown to us. Every teacher is respectfully titled *sensei* and the students always remove their hats when passing a teacher on the street. On invitation I sometimes visited the students in their rooming houses to talk to them in English. The teacher was always offered the best the student had, which in some cases was not much, for many students endured unbelievable hardships to get an education. I frequently found students studying in rooms heated by only a few lumps of charcoal which burned feebly in a brazier. The student sat on his legs and kept warm by being wrapped up in heavily padded garments. He rubbed his hands rhythmically over the fire as he read his book by the light of a 25-watt bulb suspended from the center of the ceiling.

We climbed mountains with Japanese students and we often went to movies together. English drew us together. The movies were always well patronized and offered another reason for studying English. The films were predominantly American, and although there was always a narrator on the stage, who told the story in Japanese, it helped with one's enjoyment of the story if one understood English. The theatres were not unlike the Elizabethan, for the cheapest seats were on the ground floor and the more expensive seats were in the balconies.

I liked the encouragement the Japanese government gave to its students and teachers to travel. One third of the regular rate on railroads and steamships enabled my colleague and me to take a circular tour of Seoul, Mukden, Peiping, and Shanghai. On this tour we saw many other young Americans enjoying a respite from teaching English. Today many of these teachers are on the facul-

ties of American colleges. I remember sitting up all night and discussing literature with Nora Waln as we journeyed from Peiping to Shanghai. Everywhere on this tour we found that English was the language of the Orient. Pullman porters, 'ricksha boys, hotel clerks, cabin boys—all understood and spoke English after a fashion.

The progress of English has been so great in Japan that there has been from time to time an attempt to have Japanese drop its ideographic character and take on the same alphabet as is used in English. The first personal pronoun would be written *watakushi* instead of with several strokes of a brush. Indeed, contact with the rest of the world would be facilitated if Japan and China would adopt *romagi* (Roman letters). The Orient would seem less inscrutable to us if we could study Japanese and Chinese as we study French and German.

The Japan Advertiser and other English dailies flourished not because there were so many Americans to read them but because there were so many bilingual Japanese. One of the busiest places in Tokyo was Maruzen's bookstore, a huge establishment. The aisles were crowded from early morning until late at night with eager students looking over the latest imports. I recall buying a copy of Bliss Perry's *The Study of Poetry* at Maruzen's two weeks after it was published in America. Textbooks published in New York were in use in the original on the Waseda campus within a month of their publication date. The only students who did not study English were the medical and military groups; they were grounded in German.

And what of the future? Until the return of Admiral Nomura, who was, along with Kurusu, one of the negotiators just prior to Pearl Harbor, the Japanese people were agitating for the removal of English from the schools. In fact, the number of hours were reduced. But when Admiral Nomura landed in Kobe and was asked by reporters what he had brought by way of souvenir from the United States, he replied that he had brought two unabridged Webster's dictionaries. This remark silenced all opposition to the study of English and the hours that had ben cut from the schedule were restored.

Japan is too committed to Western civilization to give it up. Her people like things American too well. The vehicle of that civilization is English, and too much time and trouble have gone into the mastery of English for Japan to despise it. Modern science has been learned through English. The doors to great literature have been opened. The time will come again when young men, just out of college, will find a pleasant year or two teaching English conversation in Japan. One wonders if, with the absorption of English, Japan will in time absorb the democratic ideals of those who speak it as a native tongue. For after all language and the ideas it expresses are inseparable. *English is the only language that capitalizes the first personal pronoun.*

A SPEECH TRAINING CENTER FOR CLEFT PALATE CHILDREN

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IN 1942, there were at least 500 children under ten years of age in the state of Wisconsin who had been born with cleft palates. Many of these also had cleft lips. Most of them had had operative repair of the lip and palate clefts. Most of them needed speech training. Few of them were able to obtain it in their home communities.

The Bureau for Handicapped Children, part of the Wisconsin State Department of Public Instruction, saw in this situation an opportunity to provide service to these handicapped children and to investigate the values of a short-term intensive speech program. It established a special speech training center for cleft palate children, a training center that was in operation during the summers of 1943 and 1944 and that will be repeated in 1945.

The state of Wisconsin provides speech correction service for children in about thirty of its cities. This training can reach many of the speech-handicapped children in the state, but it cannot reach them all. Hence, the Bureau for Handicapped Children decided to bring a few of the children to a service center, since the service could not go out to them.

Some of the state's cleft palate children were invited to come to Madison during the summer of 1943, others during the summer of 1944, for a speech training center under the joint sponsorship of the State Department of Public Instruction, the Wisconsin General Hospital, and the Department of Speech of the University of Wisconsin. The children were placed in boarding homes in the city of Madison and came each day for speech training to the Wisconsin Orthopedic Hospital, where classrooms were available.

The purpose of the training center was three-fold. It was to provide special speech training for post-operative cleft palate children. It was to serve as an experimental laboratory in which the relative values of short-term intensive speech training and those of the usual long-term extensive program being carried on in the public school systems could be studied. It was an attempt to bring together the many state services available through the state educational system, the state hospital, and the state university, and to focus all of these services on the handicapped child.

Originally intended as a one-year program for the summer of 1943 only, the plan was extended to include the summer of 1944, and will be carried on in the summer of 1945. Originally experimental in nature, the training center has demonstrated its value as one part of the total picture of speech services to the children of a state and will be reorganized for 1945 to permit careful selection of students and more thorough study of their individual gains in speech during the session.

At the outset, the speech of the child was the primary consideration. As the program grew, however, it became evident that no center could serve the child in speech without aiding him in many other ways. The plan for speech training became a plan to help the child to face all the situations, at home, at school, in social life, which call for speech as a response to the speech of others or as

a means of expressing needs, wants, opinions, or ideas. The child was considered as a whole, as an individual, as a member of the society in which he now lives and in which he will live.

No description of the procedure followed in setting up and carrying on a speech training center such as this can be complete without a consideration of the children themselves. Those children left their homes and their town or farm communities to come to a city, to live in the home of a stranger for a summer, and to attend a new kind of school in which they were encouraged to talk and to talk well. Let our brief narration of events of the past two summers, then, be approached from the point of view of the child. We could make a composite of the many children, but we shall select a typical individual child and consider the work of the training center through his experiences.

John was the focal point of the experiment from the outset. He and his parents decided that they wished to take advantage of the opportunity for speech training offered to John by the state. Physical examination and application blanks were sent in and plans were made for travel, housing, and clothing.

Especially important to John and his parents was the selection of a boarding home. The county nurse, who helped in interpreting the program to the family, explained that a specially trained and experienced worker in the Bureau for Handicapped Children would find the best boarding home she could for John, selecting it on the basis of location in Madison, the attitude of the boarding home family, advantages for the individual child, and general suitability. The parents were urged to visit the boarding home while John was there and to accompany him to Madison to give final approval to the boarding home selected before John moved in.

By the middle of July, 1943, John was ready to go to Madison. He had had some vacation. He had a little spending money. His mother had arranged to go with him to see that he arrived safely and was satisfied with his boarding home.

At this point, we may well stop to ask what all this has to do with speech training. It has a great deal to do with speech training, since the child is all-important in any speech program and since the problems of the speech training center were far more than those growing out of the speech deviations of the child and the training techniques used in the classroom. The situation was vastly different from the average classroom situation. The child was to be away from home, living with strangers, spending six hours a day on only one problem, his speech. He was to have no reading lessons as such, no spelling, no mathematics. He was to study speech, to practice speech, to listen to speech. He was even to have speech drills at recess in the form of play. It was to be such a new experience for the child that the preparation for coming to the training center was very important.

John arrived in Madison on Sunday afternoon. The child welfare consultant who had found a boarding home for him met him and his mother and took them to the house, about ten blocks from the Orthopedic Hospital, where John was to stay. Another boy who was coming to the training center was to stay there, too, and John was looking forward to meeting his "room-mate," Larry, on Sunday evening. The child welfare consultant, a member of the staff of the Bureau for Handicapped Children, had made the boarding home placement thoughtfully. She was making a contribution to John's speech indirectly, for a child cannot work to the best of his ability if he is unhappy in his foster home.

At the training center, John and the other children found that they were to receive daily, continuous help on their speech problems. Each child was tested shortly after he arrived and his specific speech errors were listed. In addition, a recording was made of his speech so that his progress could be measured more exactly. John chose to recite a poem he had learned in school for his recording, giving first his name, age, home town, and grade in school. His speech showed many of the deviations that were observed in the others. He had never learned to make the needed closure at the naso-pharyngeal port, and most of his speech sounds were directed through the nasal passages as well as through the mouth. In addition, he made his own substitutions for such plosives as [k], [t], [g], and [d], using a glottal plosive in place of each of those sounds. His reading of such a sentence as "Never again shall you come to the king to tell him that tale," part of the poem he recited for his recording, sounded like "Never a'ain shall you 'ome to the 'ing 'o 'ell him tha' 'ale," the glottal stop replacing [g], [k], and [t].

Once the chief speech problems of the group of twenty-four children were determined, a schedule of regular drill and of individual practice was set up, with the entire group working together twice a day, at the beginning and at the end of the daily session. This schedule was extremely flexible, allowing for experimental changes and for special trips, picnics, and visits to the zoo.

John and the others came to the Orthopedic Hospital from their boarding homes at 9 A.M. They were examined by the director of the training center, who looked for indications of sore throat and colds, and who, at the same time, conducted a brief individual practice period for palate movement with each child. If John's throat seemed inflamed or if he reported that he did not feel well, a staff physician from the Wisconsin General Hospital was notified and came to make a careful examination and recommend treatment.

Each morning, and again each afternoon, the children worked on general drills for agility of the lips, tongue, jaws, and palate, following a regular plan so that they themselves could take over the direction of the group and lead the others in these drills. Such exercises as tapping the jaws together slowly and with increasing speed, moving the tongue to various parts of the mouth, yawning and saying *ah*, stretching and pursing the lips, and doing special "activity" drills were part of the morning and afternoon group work.

These "activity" drills proved to be of great interest to John. He liked to be able to move about as he worked on speech sounds, and he found that bouncing an imaginary ball as he said [b] helped him to get better lip action and to remember the sound and the word. He also liked to invent new drills and teach them to the group, making such contributions as the suggestion that the hand could be an airplane as the organs of speech made the prolonged sound [z]. Special drills were worked out for each of the American speech sounds and the children never seemed to tire of doing them or of thinking of new ones.

After the group had worked for 20 minutes to a half-hour, the children were assigned to small groups, each with its particular problem. John was in a group working on palate movement and closure of the naso-pharyngeal port. This port was named "the gate" for convenience in discussion. The children learned voluntary control of the muscles of velum and throat walls in a short time, and were soon able to open and close "the gate" whenever they wished to. At first, they needed to watch themselves in a mirror

and to preface each drill period with yawning, saying *ah*, and breathing in through the mouth to gain a consciousness of the action in the palate area. Later, they were able to move "the gate" quickly and easily without these aids. Still later, they learned to use this palate action in words, then in phrases and sentences.

At the same time that John's group was working on palate closure, another group of younger children, ranging in age from four to six, was concerned with the production of sounds—[b], [p], [d], [t], [g], [k], [w], [f], [h], and vowels. These children had less nasality than did those in the first group described, but they failed to use even simple sounds in words. They were taught to produce those sounds and to employ them in words and sentences used in everyday speech, such as "Hello," "How are you?," "I am fine!," "My name is . . . ," "May I have . . . ?," and so on. Many pictures were used with these children, pictures clipped from magazines and mounted on colored paper, each showing a single object such as a book, a knife, a fork, a baby, a man, a lady, a boy, a girl, a watch, and many other things. Later, other pictures involving action and description, such as a group of people getting on a bus or a boy looking at a globe, were used to obtain story and conversational responses from these children.

Still a third group was at work. These children were older, their speech was fairly good, but their specific sound deviations needed special attention. These children, able to read and write, made notebooks in which they listed speech sounds, words containing the sounds in various positions, and sentences containing these words. They also entered in their notebooks the drills they found helpful in overcoming individual errors. During the final week of the session, this group, whose membership grew as others became more efficient speakers, made a chart with small pictures clipped from a mail-order catalogue, to show the sounds of speech in initial, medial, and final positions in words. The group members chose the pictures after considerable discussion of the words in question. John would insist that the picture of the melon would serve as an excellent example of the medial [l]; Bob would hold out for the use of that picture to illustrate initial [m]; and Alice wanted it for her project involving the final [n]. It was found that the children learned much from this free discussion of sounds in words and that they had excellent opportunities for practicing sounds on which they needed drill.

Each day, just before lunch, the entire group gathered in the larger classroom while lunch tables were being prepared in the smaller room. During the hand-washing period, group singing provided further drill on direction of sound and on palate closure. Blowing drill was also included in this half-hour period. A story about the wind or about the "huffing-puffing wolf" or about a sailboat provided motivation for blowing on pieces of paper or through straws. Hot days brought an opportunity for blowing on palms of hands to cool them. Wind on stormy days served as an example of sustained blowing. These drills were interrupted frequently to prevent dizziness.

The afternoon session was again devoted to group drill, except that John was often transferred from one group to another so that he might have special sound-drill in addition to practice on palate movement. The afternoon recess was spent, at the daily request of the children, in bubble-blowing. Empty spools made excellent and easily sterilized bubble-pipes and green soap made fine bubbles, some of which floated up in the air to be blown about by three or four children at once.

The final period of the day was given over to another group drill, a review of the day's work, and suggestions of exercises to be worked on at the boarding home and demonstrated to the boarding mothers.

John was very fond of his boarding mother. She and the other foster mothers provided recreation, affection, good food, and individual care for John and Larry and all the others. Only four of the children in 1943 and five in 1944 came from Madison homes, so the boarding home was important in maintaining health and morale. Boarding parents took their foster children into their families and made them feel part of all the activities of the household.

The boarding mothers were invited to visit the training center so that they might see what was being done and understand the drills the children demonstrated at home. Likewise, parents were urged to come to Madison for a few days at the close of the session to observe the work being done and to discuss further plans for speech training for the children with the director of the center.

John made many gains in speech during the summer. He did not accomplish all that had been hoped for, but he was well on the way to good speech at the end of the six weeks' session. Although his progress was encouraging, he was still in need of speech training.

A member of the training center teaching staff was assigned to go to the homes, the schools, and the communities of all of the children. She was to talk with parents, teachers, and social workers in an effort to obtain for John and his friends continued help in speech. This follow-up program seemed to have so many possibilities that, following the 1944 session, it was extended to include a more complete visiting plan. The same staff member who was sent out in 1943 was engaged to visit the children who had attended the 1944 session, to see again those who had been in Madison in 1943, and to call on as many as possible of the cleft palate children in the state. Her work will be carried on during the winter of 1944-45 and in the following year. Part of her assignment for the coming winter will be to find those children who seem to be particularly in need of speech training and who would be most benefited by work at a center in 1945. This process of selection will be different from the procedure followed in previous years. Heretofore, any child whose parents wished to send him to the center was accepted for training, if boarding home plans could be completed for him.

The speech training center plan has grown in the past three years from an idea for helping speech-handicapped children to a real means for providing that help. Twenty-four children attended the 1943 session; 29 came to the 1944 center. In 1943, only two full-time teachers were engaged, but several part-time assistants from the University of Wisconsin speech clinic worked on a volunteer basis. Three teachers, assisted by one part-time graduate student were employed in 1944. The six weeks' session of 1943 was lengthened to an eight weeks' term in 1944, the additional two weeks making possible more thorough training for the children and giving better results than the shorter period.

John and the others who attended the speech training centers held in 1943 and 1944 demonstrated the values of the short-term intensive speech training program for the post-operative cleft palate child. This type of training has a place in the whole speech program of the state. But it cannot take the place of the other speech services; in addition, the work of cities, counties, centrally-located special schools, and of classroom teachers

is essential to a state plan for children with speech handicaps.

Further investigation of the training center as a means of speech education is definitely indicated. For that reason, a third program is contemplated for the summer of 1945. At that time, other boys and girls like our typical pupil, John, will come to Madison on a more selective basis than before to work intensively on speech for a summer period of eight weeks.

In the meantime, two bulletins are being made available to parents, teachers, and others concerned with aiding the cleft palate child. One, *Speech Therapy, a New Chapter in Wisconsin's Care for Handicapped Children,* was published early in 1944 by the Department of Public Instruction in Madison. Another, prepared to supplement the follow-up program for parents and teachers, will be ready for distribution by January, 1945. The visits of a training center staff member will serve to remind parents, teachers, and children of the need for continued attention to speech throughout the coming year.

Although the program of the speech training center has not met all the needs of children with cleft palates, it is hoped that the results obtained from the experiment in short-term intensive speech training will serve as a basis for further services, not only to children with cleft palates and cleft lips, but to children with all types of speech handicaps in the entire state.

COLLEGE SPEECH TRAINING AND THE MINISTRY

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HOW effective are college and university speech courses in preparing a student for further speech training in a theological seminary? This question has forced itself upon the writer for three successive years as he has met students in Union Theological Seminary whose undergraduate speech instruction has been received in some of the best speech departments, of both large and small institutions, in the country. The observations to follow are the writer's tentative impressions on this question. In presenting them, he is bound to say that they would be valid, so far as he can judge, if applied to his own efforts at undergraduate teaching in previous years; and that he has no positive answer to give to the criticisms they may imply. But a report on the carry-over of undergraduate training into a professional field in which speech holds a primary significance may be of some value to those of us engaged in undergraduate instruction.

By way of background, a word may be said concerning the students who have come under this observation, and also of the point of view which guides the speech program in this seminary. Our students are drawn from every section of the United States, and are admitted only after careful examination of their academic records. Hence, if college transcripts have any significance, these students' speech ineptitudes cannot be traced to a low level of intellectual power or discipline.

Each entering student is asked to read a passage from the Bible, and is thereupon advised as to further instruction fitting his needs. This instruction is offered in a number of one-hour courses, and in individual conferences of twenty

minutes each week. During these preliminary auditions and the subsequent conference periods, there is ample opportunity to learn something of the place and extent of the student's undergraduate training. Though no statistics have been kept, a conservative estimate would put the proportion of students who have had at least one undergraduate speech course—usually a "fundamentals" course—at well over half. Some have had considerably more training, especially in college debating.

Though it may seem strange that any student preparing to preach should not have had some sort of undergraduate speech training this proportion would appear to be an improvement over earlier years. In a group of 60 ministers, meeting in the seminary's summer conference, and representing graduates from various theological institutions, of 10-20 years ago, almost three-fourths had had no speech training of any sort, either in college or in seminary.

With respect to the point of view guiding the speech instruction at this seminary, it need hardly be said that the goal is the same standard of communicative speaking and reading which now prevails almost universally among us—although one is asked occasionally whether the seminary aspires to the cultivation of the ministerial tone and the pulpit eloquence that engulfed an earlier age (probably at the time the questioner last attended public worship). We hope that students may learn to preach, and to read the Bible, the prayers, and the services with a directness and a distinguishing simplicity befitting their office and message. Although these functions would appear to be qualified by some factors inherent to acts of worship, nevertheless they share in the general quality of communicativeness which we apply to speaking in all other situations. The relevance of this point of view to the observations below will be self-evident.

One further consideration may be advanced. If speech students show some haziness concerning the content of the courses they took as freshmen or sophomores, they are probably no more vague in this than they are about lower division courses in literature or economics. The rapidity of mental erosion in the student mind is always a source of wonder, if not dismay. But in the field of speech, we claim not only to teach information *about,* but also to give discipline in how to *do;* and this discipline ought to be a little more impervious to the wasting rains of time. At least, the training of the prospective preacher must be assessed on this pragmatic ground: whether his speech courses have taught him how to do, and do better.

And now to the question in hand. How effective is undergraduate speech instruction in preparing the student for further training in a theological seminary? Some postive contributions can be set down first, although they appear somewhat less specific than the deficiencies to be discussed later.

1. The student who has had undergraduate speech instruction is likely to have a keener sense of his need for still further training than is the student who has had no instruction. Undergraduate courses awaken him to an appreciation of effectiveness in speech, and perhaps also to a realization of the difficulties that attend its achievement. The student with no college training is more likely to ignore or to avoid further training in the seminary. Certain traits of personality may be involved here; at least some of those who show the greatest need for speech, because of introvertive or inhibitive traits, are also those who shy away from the speech office, even resorting to the familiar subterfuge of forgetting the hour of their conference

appointment. But the student without previous training is also more inclined to assume, somewhat like Molière's man who discovered that he had been speaking prose all his life, that since he has always been speaking, he can continue to do so—"naturally," of course. On the other hand, those students who have continued throughout their seminary course to work assiduously on their speech have in almost every instance been students who found stimulation in their undergraduate speech classes.

2. The student with previous training as an undergraduate appropriates further instruction in the seminary more quickly. Though he may seem to have forgotten much of what he learned as a college sophomore, the loss is not total, and often he needs only the occasion for reviving his past skill and knowledge in order to continue.

3. The student with previous instruction almost always has a right conception of speaking and reading as communication with the listener. This, it seems to me, speaks much for the objectives and the quality of teaching prevalent in our field. He may leave something to be desired in his attempts at communication, but the intention is there, at least. If impressions gathered from students transferring from some other seminaries, as middlers or seniors, are indicative, the notion of communication, unhappily, does not seem as yet to be universal in theological seminaries. There are hopeful signs, however.

The deficiencies of undergraduate speech preparation are more specific. On the whole, they seem to be just that: deficiencies, not intentional errors or distortions. The wonder may be, perhaps, that teaching under conditions such as we often meet the list is not longer:

1. *Voice Production:* In almost every case, undergraduate speech training has not given the student adequate instruction in how to produce a clear, acceptable tone. Quality of voice may be of more importance to the minister than to those in other professions. While the sanctimonious pulpit tone is justly condemned, the conduct of public worship is an act of high aesthetic, as well as religious, character, and a reasonably pleasing tone of voice is almost indispensable. The minister, moreover, often meets acoustical conditions that amplify the unpleasant qualities of his voice, or that require skilful modulation for the auditory comfort of his congregation.

Yet faulty tone production seems to be the chief single problem found among seminary students. Thin, constricted voices abound; adequate laryngeal resonance is almost always lacking; excessive nasality and reedy rasps are with us always. So far as can be discovered, these defects of voice production seem to be untouched by undergraduate speech courses. Most of the students have taken the more or less standard "extemp" courses, in which emphasis has been placed upon composition and elementary problems of delivery. The result might be expected. But in some cases, the student's voice seems to have been unaffected even by courses in voice or phonetics. He appears to learn the proper production of individual sounds, but does not transfer these to the continuity of daily speech. And it is a source of some distress to observe how often the student who has participated extensively in college debating not only seems to have pursued his training in argument without reference to his voice, but, if anything, has acquired new abuses along the way. Whether this is the result of too much extemporizing, of too much speaking under an emotional pattern that eliminates the richer nuances of feeling, or is simply the result of neglect, one cannot say.

Can this deficiency of an acceptable

voice quality be of significance only because of the special demands put upon the minister? It it not of much concern to the student who intends to use his speech in other vocations? And if this problem is of a wider significance, then does training in effective voice production deserve a larger inclusion than it now seems to receive among the "fundamentals" of the fundamentals course?

2. *Enunciation:* Clear and correct enunciation of sounds seems to escape the student as an undergraduate in about the same degree as does effective voice production. Regional differences, particularly in vowel substitutions, are common. But there is also an abundance of those faults in enunciation that one associates with grammar-school boys—substitution of *n* for *ŋ;* dropping of final *t* and *d;* voiceless *l;* excessive sibilants; and a general effect of slovenliness. One is tempted to quote to these young men the words of Henry James to the young ladies of Vassar, that we often permit ourselves a negligence in our speech which we would blush to own with respect to our dress. But the amiable negligence of college dress in these later days robs that comparison of its force. The student entering the ministry should learn to produce the sounds of American speech with clarity and reasonable precision; for this profession, at least, such a requirement is again fundamental.

3. *Use and Control of Body:* While undergraduate speech courses often seem to help in the elimination of elementary forms of nervousness, they do not appear to teach the student how to use bodily action as an expressive means of communication. This problem is particularly acute in the seminary. Our students share not only in the common distrust of the overactive speaker as a platform spellbinder; but they add to this a fear of becoming sawdust-trail evangelists. If they must preserve their congregations, they would prefer a quick-freeze process to boiling in the flames of emotion. They are further discouraged from any large use of overt action by the confining arrangements of many pulpits and the encumbrances of ministerial garb.

The result is, however, that they not only fail to employ gesture and movement as instruments of communication, but they fail to arouse sufficient dynamic in themselves to give life, warmth, and vividness to their presentation. They greatly need the experience and the discipline of effective use of the body as a means both of communication and of self-stimulation; and this experience and discipline come to them in too slight a degree in their undergraduate training.

4. *The Ability to Read Aloud:* The number of students who can read intelligibly from the printed page is disheartenningly small. Responsibility for this situation may devolve upon an educational philosophy which has made reading synonymous with rapid silent excursions over the page. In any case, the minister enters upon functions in which reading aloud takes a conspicuous place; and even the student who has taken some speech training in college is likely to be inept in this regard.

This deficiency takes an extreme form when, as in the case of two students known during the past year, the reader is hardly able to maintain a coherent continuity because his eye-movement and span are so poorly coordinated with his utterance. Both of the students mentioned had had at least one course in speech as undergraduates; but it may well be asked how it came about that this difficulty was not apprehended and treated even before they reached college.

In the more common cases, there is wanting any proper sense of the thought and feeling in the material being read, and a poverty of means for their com-

munication. "Out of the depths have I cried unto Thee!" will be read with the same emotional value—or lack of it—as "Bless the Lord, O my soul!" The highwayman is likely to saunter up to the old inn-door at a pace seemingly inspired by Thanatopsis; quatrains are read with strict fidelity to metrical pattern, let the inner cadence of the verse be what it may. The textual problem as to whether the second line of the psalm,

> I will lift up mine eyes unto the hills,
> From whence cometh my help,

is an affirmation or a question, is met by an inflection sufficiently ambiguous to be either declarative or interrogatory. And the only significance credited to a pause is the suspicion that the reader has lost his place.

It may be added that these deficiencies in reading aloud appear also in the student's reading of his own sermon manuscript, as well as in much of his extempore speaking.

Our desire here is not for the more advanced skills and subtleties employed by the finished platform artist. There are reasons why pulpit reading should not display these attainments. But the ability to read with clarity of understanding and with sensitive response to emotional values, implemented by a reasonable command of pause, inflection, variation in quality, force, rate and pitch—this is surely not an excessively high goal. Is it unwarranted to hope that students who have had some speech training as undergraduates might at least have laid the foundations of skill in these respects?

Let these items suffice to illustrate, at least, the needs of the student who enters the seminary, and the extent to which his undergraduate courses have prepared him for further training there. What ought to be done to improve the situation, if anything? The writer does not know the answer. The kind of training indicated as desirable by these comments would probably require much more attention to the individual student than is possible with overcrowded classes, heavy teaching schedules—and, sometimes, indifferent students. If the individual should receive more attention, perhaps we need to plan our schedules and enrollments to allow more ampleness of time, and to press such a program with our administrators.

But, it is hoped, these comments may lead to some reflection on the question, "What, after all, is a *fundamental* of speech," as judged by a pragmatic standard? Ministerial students may represent somewhat specialized cases, but their needs and problems, this writer is inclined to think, differ only in degree, and at certain points of emphasis, from those of any student whose training in speech is to be an asset in his given vocation.

SEMANTICS—PEDANTIC ANTICS?

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NOT long ago a young lady whom I know, aged three, casually repeated the word *cooperating* after one of her elders had used it. A few minutes later she was asked, "Are you cooperating?"—in a situation, incidentally, in which she was not. Her reply was: "No, I'm Martha Callaghan."

By the neat forensic tactic of evasion, she was solving a semantic problem

which will return to plague her some day, when she discovers that communication is a very intricate skill. For she is fated to grow up in a world in which the verb *to be* is a necessity rather than a luxury.

She is still pretty young; let's not worry about her now. Let's hope that, as a result of postwar enlightenment, she will be taught, as an integral part of her elementary training, to speak with clarity and poise. Let's hope that when she reaches junior-high and high-school levels she will be living in a section of the country which encourages formal instruction in all appropriate phases of speech; at any rate, she will have this privilege in college. Should the teacher who introduces her to what we call the art of speech direct her return to that vexing problem of *to be* and allied perplexities of meaning? In short, does the science-art of semantics, "General" or otherwise, have anything to contribute to a course in the fundamentals of speech?

The recent controversy in THE QUARTERLY JOURNAL OF SPEECH about whether teachers should sit at the feet of, or look down their noses at, latter-day prophets of semantics I have witnessed with the good-humored enjoyment that innocent bystanding affords. Like the ideal debate judge, I do not care which team has won or is going to win. If semantics *is* a fad, of the intellectual, academic, or merely puerile species, I shall trust the essential good sense of speech teachers—remarkably well adjusted individuals that they are—to refuse long to salaam before a fetish. Or if it should turn out that an Associate Professor of General Semantics and an Instructor in Ogden-Richards Semantics must be added to each of the departments of speech in our leading universities, I shall go along with the gang. I do not really care whether semantic school keeps or not.

But from my cursory reading adventures in treatises and articles on semantics I *have* induced one conclusion: a brief introduction to the problems of meaning would abet the training of a public or private speaker.

Let's adduce a little axiomatic evidence:

1. Usually when a speaker speaks, his objective is to implant in the minds and muscles of others the ideas and purposes in his own.

2. To bridge the immense psychological hiatus between himself and his listener, he must resort to the word as well as to the gesture.

3. Semantic theory analyzes and synthesizes the process of transmitting and detecting precise meaning *via* the word—of sending and receiving signals with as little static as possible. Semantics hopes to be the receiver-amplifier which converts a speaker's symbols into sound without fury.

4. *Ergo?*

Sematics may be "theory," but its end is "practice." Its true aim is more efficient communication, more accurate understanding. Whether the recondite terminology in which it couches age-old, commonsense concepts is ever comprehended per se does not really matter. If from study of it there results a more acute skill in the use of words and in understanding them, it is worth enduring.

Now a contingent word about that occultism it often seems to exude: Is semantics really abstruse? Unfortunately, the way in which many people write about it is. But must we indict the science-art itself for the human frailties of its exponents—frailties which it adopts as the veritable basis of its tenets? Is semantics to blame if semanticists are unable to practice what they so diligently preach? After all, a busman is entitled to his holiday.

A superior high-school student or a run-of-the-prewar-mill college student can move fairly readily through the pages

of Hayakawa's *Language in Action* or Walpole's *Semantics* or Philbrick's *Understanding English*. Why not at least expose him to these pages? If he can't take it, little is lost, save time—and students always seem to fritter away a considerable portion of that anyway. But if out of this exposure he gains anything which will improve his oral use of words, even if he gleans no more than the profound realization which must strike anyone looking even superficially into semantics, that transmitting meaning by means of words is a wordy business at best—a realization which at least will motivate *desire* to be understood—he will have something worth while.

Semantics tends to enhance skill in the employment of symbols to effect desired responses. Such skill is the essence of speech. Semantics, then, is ancillary, if not prerequisite, to speech; it is so fundamental that every day in our classes we *are* teaching it, even though we know not what we do or in whose name.

The case is as simple as that. Or is it?

A COMPOSITE COURSE IN WRITING AND SPEAKING

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IN FEW instances over the past two or three decades have departments of English and Speech come together in a sincere, conscientious effort to develop a single course in which the teaching of the skills of writing and speaking are integrated and combined. In some institutions where this has been attempted the criticism has been that either writing or speaking has suffered according to the interest of the group responsible for its administration. Many English departments sincerely claiming to have an integrated course in writing and speaking do not have such, at least as measured by present day standards in speech training. Upon close examination one would probably find instructors teaching English Composition according to traditional standards and referring to the course as "English (including Speech)." As the head of an English department in one of our oldest colleges phrased it in a letter to the writer: "We teach Speech in our composition course by emphasizing that our students are to recite in a clear voice and fluent manner." The Speech teacher of today who has had any experience in the classroom will recognize the futility of such practices if the goal is to develop sound speech habits. The development of speech habits is a far more difficult and complicated job than that of merely urging students to speak clearly and fluently. As is well recognized, it involves principles drawn from many bodies of knowledge such as psychology, rhetoric, physiology, semantics, logic; and most important of all, success in developing good speech habits depends upon practice—practice along with competent supervision.

I

Certainly the experience of many schools with the original Army Specialized Training Program, particularly the English-Speech course, should prove that very little has been done toward developing a composite course in writing and speaking. The interpretations of the original directive for the ASTP English-Speech course were about as numerous as the schools participating in the training program.

A partial survey of the manner in

which the course was handled throughout the country revealed that some schools ignored entirely the oral objectives in the directive, other colleges recognized them but believed that the goals could be reached by emphasizing recitations, still other institutions divided the work on a two to one basis (two terms of English and one term of Speech) with varying degrees of cooperation between the two departments. A few colleges combined their English and Speech faculties and had each member of the combined staff teach the course from beginning to end. Where this was done, criticism was voiced that English teachers neglected speaking and Speech teachers neglected writing.

Of the total number of colleges and universities participating in the AST program, the percentage of institutions that attempted to develop an integrated course in writing and speaking where the objective was to develop proficiency in both skills was small indeed. Even in those colleges where the oral objectives were clearly recognized and the responsibility for training given over to the Speech departments there was considerable variation in regard to content. One institution taught the fundamentals of good speaking, another trained the cadet soldiers in the art of after-dinner speaking, still another devoted long and intensive units of the course to the anatomy and physiology of the vocal mechanism. Such heterogeneity of emphasis in the teaching of speech undoubtedly contributed in part to the revision of the original directive, which practically eliminated oral training from the course.

Other reasons given by a representative of the War Department for the deletion of oral training from the course were that (1) the nature of the training had changed, (2) the trainees were no longer looked upon as potential timber for Officer Candidate Schools. To further emphasize the difficulty, it was pointed out in a speech given to a sectional meeting at the New York National Association of Teachers of Speech War Conference by Major Hugh H. Cole, Chief, Liberal Arts Section, Army Specialized Training Division, that the authors of the first directive which established the objectives for the ASTP English-Speech course intended that the two skills should be integrated in one course and taught as common units. In Major Cole's opinion it was unnecessary for Speech to be taught as a separate unit, but could be combined with the teaching of other subject matter courses such as History and Geography. He also indicted both the English and Speech departments for having failed to achieve the goal set up in the original directive.

Evidence will probably show that the program failed to achieve the intended goal primarily because of a lack of desire on the part of the two departments to get together in a sincere effort to develop an integrated course in writing and speaking. Then, too, it is evident that there was a lack of understanding of the complexity of modern techniques involved in the teaching of speech on the part of those responsible for drawing up the directive, on the part of college administrators of the Army program, and on the part of English departments to which the directive was given. Too many assumed that the teaching of Speech was as simple as commenting on a student's recitation. Possibly the fact that English departments are more entrenched in the educational system and that Speech departments by comparison are neophytes, and are still regarded by some as a frill in education, contributed to the difficulty. Probably for this very reason speech educators have shied away from so-called integrated courses in writing and speaking. Experience has shown

them that when such a "wedding" occurs speech training is "watered" or spread so thin that at best the attempt at oral training becomes indefensible as sound education.

The difficulties encountered to date in marrying English and Speech in a fundamentals course neither confirms nor denies the possibility of a truly integrated course in writing and speaking. Certainly, conscientious teachers of English and Speech recognize that there are areas of subject matter common to both skills and that even in those courses where the training is conducted by the individual departments, instructors teach some of the same materials and techniques with varying degrees of emphasis. If one should make a study within individual departments where four or more individuals are teaching the same fundamentals course, he would probably find considerable variation in emphasis and techniques. One beginning public speaking instructor will devote ninety to ninety-five per cent of the class time to the problems of delivery. Even among those who fall in this category there are some who spend most of the time improving the auditory code for communication, while others will spend most of the time developing the visual code. Furthermore, teachers emphasize different purposes. Every type of motivation is offered the student including the end goal of personal success, the search for truth, and skill in communication in order to attain the greater social objective of human understanding. Finally, there are many Speech teachers who practically ignore the problem of delivery and concentrate upon the teaching of content.

Among teachers of writing one finds two main schools of thought as to the best method of improving the writing habits of students. Broadly speaking, the two groups divide in very much the same manner as those who teach speaking. One group emphasizes grammar, punctuation, and mechanics while the other group emphasizes content, organization, and synthesis of materials. One instructor of writing will urge his students to write without much regard for form if only the composition as a whole is clearly presented to the reader. He is one of many who believes that too many teachers of writing have developed prejudices, biases, fears, and "complexes" in students toward writing by emphasizing comma faults, dangling participles, capitalization, spelling, and syllable division, with the result that the real purpose of writing has been more or less obscured. Many highly respected teachers of Speech take a similar attitude toward their work; they say that too much emphasis on such matters as posture, gesture, facial expression, fluency, and articulation have served to develop "complexes" in students and to obscure the real end of speaking which is the communication of ideas.

From the results of a survey of the freshman composition course as offered in thirty-five colleges and universities the writer found considerable variation as to content. The divergence was so great that in a few instances if a student took Freshman Composition at University A, he could then go to University B, take the same course and repeat very little of the work which he had pursued at University A. Several of the schools surveyed required their students to write long term papers of five to seven thousand words in length and devoted a term (12 weeks) to the teaching of the techniques of research, bibliographical methods, footnoting, organization and writing of the paper. In other institutions of equal rank and standing the longest paper required was eight hundred words and not more than two or three weeks were devoted to the study of its writing. A few schools

held that the techniques involved in writing the so-called long term paper can be learned in conjunction with the writing of shorter papers and therefore do not designate any paper as a long term paper. There were also a considerable number of differences between the various schools as to how much time should be devoted to a study of literary forms, class discussions of readings, amount of time devoted to a study of grammar, punctation, mechanics of manuscript, and whether or not training in expository and descriptive writing developed sound writing habits on the part of the students.

II

Past experience is essential to the understanding of the problems involved in developing a new and better composite course in writing and speaking. Where should one begin on the problem of planning a course that combines the teaching of the fundamental skills of writing and speaking on the freshman level? A logical starting point would be first, to recognize—as all do—that the fundamental purpose of both writing and speaking is the same, namely, the conveying of human thought and emotion from one individual to others; and second, that there are similarities and differences between written and oral composition.

The similarities are primarily similarities of content and the differences are primarily differences of form. In both speaking and writing we begin with a subject, find out all that we can about it, narrow it so that we are capable of handling it in the time or space allotted, organize the material so that we have a logical whole, phrase our theme sentences and develop them into a whole, support the ideas with adequate explanation and proof, create interest in the subject, and say or write it in well-constructed units of thought. Since these processes are common to both writing and speaking with relatively little adaptation or special application necessary, there should be no difficulty in combining the teaching of the two skills in these areas.

The differences between written and oral composition present a more difficult problem. Nobody believes that we talk as we write or that we write as we talk. Accordingly, a speech and an essay show differences in style, and these must be recognized in a combination course.[1]

The main difficulty which must be faced in planning a composite course is that of time. Students must have sufficient opportunity for practice, and some division of time must be made in order to allow for the teaching of special techniques. There is no one who believes that either writing or speaking can be learned unless the student has sufficient opportunity to practice both skills. Yet practice alone is not sufficient unless accompanied by adequate supervision.

In the teaching of special techniques the principle of dual emphasis could be employed. When gesture is being taught, there might be some comparison with punctuation, and vice versa. It might, for example, be pointed out to the student that a gesture is comparable to the writer's technique of underlining a word, and of putting the word, phrase, or sentence in italics; and that by voice and bodily action a speaker does approximately the same thing the writer does when he uses punctuation—and for almost the same purpose. Again, one could follow the same procedure in teaching the principle that credit must be given where credit is due. The writer as a general rule indicates such credit through the use of footnotes. The speaker as a general rule ignores this

[1] For a more detailed analysis of the differences in style see W. N. Brigance, *Speech Composition*, pp. 200-205; Tresidder, Schubert, and Jones, *Writing and Speaking*, pp. 237-259.

worthy principle; especially is this true of student speakers. The probable explanation of this failure to give credit is that the majority of speeches are never recorded and the listener must depend on his memory while the reader has a permanent record before him and can take his time in checking the facts. In a combined course in writing and speaking much more could be done to inculcate a feeling of intellectual honesty than is now being done. Thus, in many instances where the techniques of writing and speaking seem to differ there are opportunities for close association and greater emphasis.

Out of the discussion of the similarities and differences involved in the teaching of writing and speaking the following criteria are suggested for a course combining the two skills: (1) All materials and techniques common to both speaking and writing should be presented as the fundamentals of the total process of communication. (2) The course should allow students sufficient opportunity to practice both writing and speaking. (3) All writing and speaking should be adequately supervised. (4) There should be sufficient opportunity for the teaching of special techniques in both speaking and writing. (5) Both writing and speaking should be spread out over the year in order to utilize the factors of time and spacing.[2]

With this criteria to guide them a committee composed of representatives of the English and Speech Departments at Michigan State College labored for two months planning a course that will combine the teaching of the skills of writing and speaking. For the present at least, this committee feels that it has accomplished the goal of developing a composite course in writing and speaking which is superior both to the traditional composition and to the beginning public speaking courses which have been offered at Michigan State College. For the information of all, the following description of the course as finally developed at Michigan State College is given.

III

Beginning with the fall term, 1944, all freshmen at Michigan State College will be required to take the year's course in Written and Spoken English. Without doubt the course utilizes many new techniques. As the course is planned students will devote five hours a week for three credits per quarter. The time will be divided as follows: one hour of lecture, in sections of approximately three hundred students; two one-hour recitation periods, the enrollment not to exceed twenty-five; and one two-hour supervised writing period (Writing Laboratory) limited to a maximum of twenty students.

The fusion of the two courses was made necessary because of the reorganization of the college curriculum establishing a Basic College. Under the new plan all students will be required to matriculate their first two years in the Basic College. In order to gain admission to the advanced schools, students must have completed five of the seven core courses offered in the basic unit. Of the seven core courses offered, Written and Spoken English will be the only one required of all students. The requirement was thought necessary by the Basic College

[2] The terms *time* and *spacing* are considered by some educators as important essentials in courses involving the teaching of skills. The assumption is made that the degree of mastery of any skill, such as writing, painting or speaking, is dependent upon the length of time devoted to the study, the amount of practice, and whether or not the supervised practice periods have been concentrated or spaced in such a manner as to give trainees an opportunity to work on their difficulties before repeating the performance. Considering the principle solely from the point of view of speech training, the combined course in writing and speaking at Michigan State College will provide instructors a full academic year in which to improve the speech habits of all the freshman students. The oral exercises are spaced evenly over the year so that a student will be constantly working to improve his speech; so also are the writing assignments.

Planning Committee because of their conviction that today's world is a communicative world, and that college students whether they are studying to be engineers, agriculturalists, home economists, veterinarians, chemists, or humanists, should be able to read intelligently, and to express effectively their thinking in both writing and speaking. In order to implement this conviction a sub-committee composed of representatives of the departments of Speech, English, History, Forestry, Mechanical Engineering, and Bacteriology drew up the general and specific objectives for the new course. With a set of objectives to guide them in their planning a second committee of ten people, four from English, four from Speech, the College Librarian, and the head of the new department, met almost daily during July and August and completed the course plan as well as the writing of the syllabus.

General and Specific Objectives

General Objective: To improve the student's ability to communicate clearly in speech and in writing and to comprehend spoken and written discourse.

In order to accomplish this purpose, the student should acquire:

A. Knowledge and Understanding
   1. Of acceptable English usage with respect to
      a. Grammar
      b. Pronunciation
      c. Spelling and punctuation
      d. Mechanics of the manuscript
   2. Of standards of good speech as these apply to all situations requiring oral communication.
   3. Of the functioning and care of the vocal mechanism.
   4. Of principles of logical thinking with respect to reading, writing, speaking, and listening.

B. Skills and Abilities
   1. To organize materials into sentences and paragraphs with logic and interest.
   2. To demonstrate poise and confidence in situations requiring oral communication.
   3. To speak without strain using clear articulation, breath control, good voice quality, force, and an acceptable rate.
   4. To use the library and employ accepted bibliographical methods.
   5. To organize written and oral reports of modest length.
   6. To read with reasonable facility and acumen.
   7. To listen with comprehension and critical evaluation.
   8. To exercise a vocabulary adequate to the needs of an educated person.

C. Attitudes and Appreciations
   1. An appreciation of the role that speaking and writing play in a democracy.
   2. An awareness of the importance of clarity and logic in communication.
   3. An active acceptance of the responsibility for intellectual honesty in speaking and writing.
   4. An appreciation of the resources, beauty, and dignity of the English tongue.

Textbooks

Tresidder, Schubert, and Jones, *Writing and Speaking*. New York: Ronald Press, 1943.
Sarrett and Foster, *Basic Principles of Speech*. Boston: Houghton Mifflin, 1936.
Leichty, Hummel, and Rosenthal, *Methods and Models of Analytical Reading*. Boston: Houghton Mifflin, 1944.

In addition to the textbooks there will be found on each table in the writing laboratory several resource books which the students will be expected to use in conjunction with work in that section. The following is a list of books which will be located in the laboratory:

Webster's Collegiate Dictionary: 5th ed.
Shorter Oxford Dictionary
Webster's Dictionary of Synonyms
Kenyon and Knott, *A Pronouncing Dictionary of American English*
Smart, *English Review Grammar:* 4th ed.
House and Harmon, *Descriptive English Grammar*
Fowler, *Dictionary of Modern English Usage*
Perrin, *Writer's Guide and Index to English*
A Manual of Style (University of Chicago)

Grades and Examinations

Contrary to the traditional grading system, the grades received by students throughout the year will not necessarily determine whether they pass or fail the course. For the most part, the final grade for the nine credits of work in Written and Spoken English, as well as the decision as to whether a student passes or fails the course, will depend upon his performance on the Comprehensive Examination given at the end of the year by the College Board of Examiners.

All grades given throughout the year will be interpreted only as an index of the quality of a student's work at a given period of time. Under this plan if a student receives an F grade at the end of the first term, he does not repeat the first term's work but will go on into the second and third term's work. If he should be given a C grade for both the second and third term, and yet earn a B grade on the Comprehensive Examination, he would receive a B grade as his final grade in the course. Each student will be given grades on all written work, speeches, and general class work. He will be urged to give serious consideration to these grades since they will be indicative of his ability, progress, and knowledge.

The Comprehensive Examination will consist of five parts: first, a section on reading (comprehension, rate, and vocabulary); second, a section on grammar (usage and punctuation); third, an objective test over the principles of writing and speaking; fourth, an original piece of writing; and fifth, an extemporaneous speech on an approved subject. A final feature of the comprehensive testing program is that a student will not have to wait until the end of the year to take the Comprehensive Examination but may apply for it whenever he and his counselor or the Dean of the Basic College feels that it is advisable. If he does take the Comprehensive Examination and passes it, he is given full credit for the course and excused from taking further work.

The Lecture Section

All students will be required to attend one lecture per week. The size of the lecture sections will be approximately three hundred students. The schedule of lecture topics for the coming year is:

First Term

Communication
Reading For Meaning (Silent)
Reading for Meaning (Oral)
Developing Ideas into Written and Oral Composition
Levels of English Usage
Outlining (General)
The Composition as a Whole
Semantics
Effective Oral Communication
Reading, Listening, Note-taking

Second Term

Research and the Library
Dictionaries and Their Use
Organization and Outlining
Writing the Research Paper
Reasoning
Bodily Activity in Speaking
Letter Writing and Letter Forms
The Scientific Method
Semantics

Third Term

Reading (Rate, Comprehension, Vocabulary)
Clarity in Writing and Speaking
Written and Spoken Style
Expository Writing and Speaking
Persuasive Writing and Speaking
Standards of Good Conversation
Leading and Participating in Group Discussion
Business Interviews
The English Language

The Writing Laboratory

The aim of the laboratory will be the same as that for any course in composition—that of helping the students to develop abilities in writing. The writing laboratory, moreover, will endeavor to

attain this goal by combining practice exercises with actual experience. There will be no assigned themes; instead students may write, as designated, letters to friends, term papers, reports for other courses, or undertake some other type of writing. Every effort will be made to see that motivation is intrinsic rather than extrinsic, and that the writing instructor is looked upon as a friend of the student rather than as a policeman.

Practically all the writing which a student will do in Written and Spoken English will be done in the Writing Laboratory under the supervision of the writing instructor who will be there to answer all questions and to assist the student with his writing problems as they arise. In each laboratory there will be a complete filing set-up where each student's papers will be kept together so that an instructor or an examiner at any given time may examine all the written work done by an individual student. The work of the Writing Laboratory will be coordinated with the work of the lecture and discussion sections.

The Discussion Section

Students will be required to attend two one-hour discussion sections each week. Primarily the work of the discussion sections will aim at the development of skill in speaking and reading. Under the present plan, each student will be required to give approximately six speeches per term ranging in time from two to five minutes. In addition, he will be held responsible for two or three oral reading assignments per term, which aim primarily at the development of a voice that can be heard and understood. The remainder of the time will be devoted to silent reading techniques and discussions of assigned readings. The purpose of the units of work dealing with reading will be to raise the level of reading comprehension, improve the student's vocabulary, and increase the rate of reading.

The work of the lecture sections and writing laboratories will be carefully coordinated with that of the discussion sections. As a general rule the student will first speak on a subject and in the following week will write a short paper on the same subject. The exception to this rule is in the case of the research paper. For this paper, the student will work for approximately seven weeks; after writing, he will give a five-minute speech on the same subject. To illustrate further the manner in which the work of the course has been integrated the first assignment requires the student to give a two- to three-minute speech on a subject of his own choice, the objective of which is, *Making a Point*. Previous to this the student will have read Clausewitz, "What is War?," wherein the author makes a single point. The speech will be followed by a short paper in which the student aims at a similar objective. Practically all the units of work in the course are planned in a similar manner. A rough guess as to the approximate amount of the total time of the course devoted to the teaching of the various skills would be as follows: 20 per cent or 36 hours to the presentation of common techniques; 20 per cent or 36 hours to reading; 30 per cent or 54 hours to speaking; and 30 per cent or 54 hours to writing.

IV

It is only natural that when one is launching a new program in education, particularly one which is experimental in nature, many questions must go unanswered until objective data are available. For this reason the course as described in this article is not presented as a utopia in education, nor as a model for other schools to follow. Undoubtedly the course will be revised according to experiences gained in teaching it. Further, it must be remembered that the

course was developed to meet specific needs as they were felt at Michigan State College and to serve the ends of basic education. The course, however, does pose some interesting questions to the profession as a whole, the answers to which we shall zealously seek: (1) Does the student gain if he can see the field of communication as a whole? (2) Have recent developments in the field of semantics had any influence on the trend toward the integration of the communicative arts? (3) Will time be saved and will greater uniformity be attained in the teaching of the two skills? (4) Will the principle of dual emphasis make the teaching of oral and written communication easier? (5) Will there be greater opportunity to utilize the factors of time, spacing, and practice in the development of the two skills? (6) Will it be possible to secure an adequate staff to teach the course? (7) How will the students react to the program? (8) To what extent will there be an improvement in the skills of writing and speaking?

HINDRANCES TO THE TEACHING OF SPEECH IN THE SECONDARY SCHOOL

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MANY of us in the secondary schools fail to attain the coveted goals of speech training proposed for pupils' accomplishment at the end of the twelfth year. We fail because of numerous hindrances, some within, some beyond, our control. The discussion presented here is largely the result both of observing first hand the speech work and teaching methods in several eastern schools, and of talking with many teachers who stated forthrightly the most serious obstacles with which they are confronted. Not all of the difficulties are found in all schools (some of them, indeed, are peculiar to the East rather than to the Middle West), but in every school there is one handicap or other.

The first group of difficulties encountered by the secondary school teachers spring from *a narrow professional philosophy and lack of broad objectives among teachers.* Too many teachers still regard speech training as designed for the few and for the exceptional occasion. It is easy, of course, to concentrate our teaching on a few talented pupils. We all know the type of teacher actuated by self-preservation who grooms a favorite, gifted pupil for all public appearances to the neglect of others whose potential talents go unrecognized and undeveloped. We neglect the many in favor of the few, as Professor Baird suggests, "partly because we love to teach genuises; partly because our time is limited; partly because school administrations want quick results; partly because we have not fully accepted our philosophy of speech for all; partly because we have not quite known how to diagnose and build a program for the submerged fifty or seventy-five per cent."[1]

Some teachers who crave publicity use speech as a means of satisfying personal ambitions. The pupils are coached in an artificial way for a show-off performance which may prove educationally and aesthetically harmful to them while the teacher reaps a measure of self-glorification. In one large high school, for ex-

[1] A. Craig Baird, "The Educational Philosophy of the Teacher of Speech," QUARTERLY JOURNAL OF SPEECH, XXXIV (1938), 548.

ample, a speech teacher who sponsors a dramatic club "runs" a contest each year for new members. The only requirement for membership is the "successful" delivery before judges of some short memorized passage. More than a hundred eager boys and girls toil diligently memorizing paragraphs chosen, in most cases without supervision, from magazines or from newspapers. Members of the club, who unfortunately have learned little of interpretation, of correct emphasis and subordination, of rhythm, or of voice quality, are appointed to "train" the candidates. In their ardent zeal for distinct speech they require their aspiring orators to "talk loud"; to pause after every second or third word; to pronounce every word including *a* and *the* with exaggerated care. After some weeks of this regrettable coaching, the wearying try-outs are held, followed by semifinals and finals. The winners feel triumphant, and a special assembly is held for them to repeat their doubtful triumphs. Another contest is completed and the sponsor is lauded for arousing widespread interest in good speech! But alas for the pupils who have learned little or nothing of good taste in literature, of good delivery, or of the art of speaking! And so the tradition goes on.

The teacher who is publicity-minded may not only be self-centered in her philosophy of speech teaching, using it for personal gain and expediency, but she may be unethical in her pretensions at professional skills which she does not possess. Scrupulous honesty of purpose and scrupulous honesty in teaching are the merely minimum ethical requirements. Is there not something to condemn in the professional ethics of the presumptuous speech teacher who without first seeking a medical diagnosis undertook to correct a slight stammer in a sixteen-year-old girl? She compelled the girl to lie flat on her back and utter prolonged *ah's* for thirty minutes each day. The pupil became disturbed and discouraged because no improvement was forthcoming. The next term she returned to school noticeably improved in health and nerves and completely cured of her stammer. She had undergone a tonsillectomy during the vacation!

Many teachers often fail in their obligation to teach pupils to do straight, ethical thinking along with learning the technical skills of public speaking, discussion, and debate. These pupils are the future voters and law makers and should be trained to beware of arguments "that look genuine but are not." They must be helped to think honestly and to speak intelligently in order to "prevent the triumph of fraud and injustice."[2] Yet there are teachers who still teach as though ethics and speech training were mutually exclusive.

Although they may help students to think and speak clearly and to understand the privilege of free speech, some teachers neglect to make use of models, good and bad, that would associate training with the goal desired. Why fail to use the valuable opportunity of employing the types of speech in the movies and on the radio to illustrate acceptable and unacceptable speech? Why neglect to help pupils evaluate the popular radio quiz programs or "Vox Pop" interviews which show up vividly the speech deficiencies of the average man with his customary dull, flat, monosyllabic, muttered answers; the undesirable overtrained speech of many of the advertising announcers; or the "gangbuster" variety of speech distortion and contortion? Why neglect to help them analyze the speech characteristics, good and bad, of their favorite entertainers and sports announcers? Why neglect to teach them to weigh the qualities of voice and the validity of arguments expressed on forums of the

[2] Irving J. Lee, "General Semantics in Public Speaking," QUARTERLY JOURNAL OF SPEECH, XXVI (1940), 596-598.

air or of the community? And why neglect to teach them an intelligent appreciation of the superb speech that the screen and radio can offer? Certainly pupils are hindered in their progress if they are not guided to know and to decide with what kind of speech they wish to be identified.

The reasons for a narrow professional philosophy may be the limitations in the teacher's training and background both in the field of speech and in the related fields of literature, the arts, philosophy, ethics, psychology. There may be overspecialization in restricted speech fields to the detriment of a broad philosophy. What a lamentable hindrance in the teaching of speech arts if the teacher has not come to her work equipped with a broad knowledge of the world's best literature, not only in English but in foreign languages, known either in the original or in translation! And who can measure the inestimable contribution of music and the fine arts (or the void caused by the lack of them) in accomplishing the ends of speech teaching? The teacher without knowledge of the basic principles of design which are shared by all the arts, the principles of harmony, rhythm, balance, proportion, emphasis, and subordination, hinders herself and her pupils from a full realization of these same principles as applied to everyday speech, oral interpretation, forensics, and the drama. One teacher maintains that her knowledge of the structure of Beethoven sonatas and her ability to play them is one of her most valuable aids in the directing of plays.

The secondary school teacher who has had wide training in speech and who has integrity and vision will *want* above all else to teach speech well; consequently, she will want all of her students, not the gifted few merely, to develop according to their abilities. Impelled by the desire to do well herself, she may inspire students to do well. She may have both the spirit and the imagination that prompt the skill in providing motivation about which this businessman talks:

> Perhaps our difficulty in the educational world is that we do not first sell the idea of better speech to the students. Perhaps we have not been putting forth sufficient effort to appeal to their imagination, and to their natural desire for power, prestige, and leadership. . . .
>
> I think that if I were starting out to teach public speaking to high school students I would point out to them that talking is one of the first things we learn in life and that we continue to do it long after we have stopped doing pretty nearly everything else. Indeed, there is only one thing which most of us continue to do longer,—and that is breathing. It seems worth while, therefore, to learn to talk well.
>
> Somebody . . . has said that the art of speaking is one in which a person has all the rest of the human race as competitors. I think I would develop that thought. I might point out to those kids that if I do not skate well I probably will not lose anything in social or business prestige. Few people skate at all. Furthermore, I am not likely to meet the few people who skate well, at least not while they are skating. If I swim poorly, nobody notices my feeble efforts except the few people who happen to be in the pool at the same time.
>
> But if I speak poorly I demonstrate that fact hundreds of times a day, at home, at school, in the homes of friends, in all public places, all day and every day.
>
> Yet the average high school boy puts ten times as much thought and effort into learning to skate and swim well as he does into learning to speak well.
>
> It may be that boys in high school would say—and they probably do—that it doesn't matter how they speak, that their friends understand them. I think I could show them that their friends of today will not be their employers of tomorrow, and that these employers will not have time to puzzle out what they are trying to say. And perhaps I could convince them that at no time does a boy's defective speech show up so glaringly as when he is seeking a job.
>
> I think I would tell them about Mark Antony—how he came upon the Roman mob exulting in Caesar's death and how he talked to them until they went as one man

to burn the houses of those who had murdered Caesar. And I think I would tell them about Patrick Henry, as he stood in the little white church on the hillside in Richmond and made his plea for liberty.

I would talk to them about the world in which they live, a world of telephones, and radio broadcasting, and speech amplifiers, and talking pictures, and improved phonographs, a world in which a telephone conversation may be conducted across an ocean, a world in which a man may stand before a microphone and by the magic of his voice and the logic of his mind influence millions of people in many states and several countries, a world in which the living voice of a man may be preserved long after he has passed into the Great Unknown.

I would glorify the human voice and the human mind. . . .[3]

There is another group of hindrances of which all secondary school teachers are acutely aware. These can be traced to *pupils' inadequate training in speech in the elementary school.*

It is agreed among speech educators that the elementary school has a large contribution to make to speech achievement. It is agreed that 80 per cent of the speech faults among young children are nonorganic and could be corrected by the trained elementary teacher. The faulty *s*, for example, can usually be corrected early. (The conscientious teacher will not allow *s* to be written incorrectly, and she should not allow it to be pronounced incorrectly.) The difficulty with this troublesome sound may carry over into later years with unfortunate manifestations of lisping and other persistent irregularities. Other defects of speech such as oral inaccuracies and foreign accent can usually be eliminated. Many of these defects can be traced to the neglect of teaching young children how to pronounce accurately all of the vowel and consonant sounds. Every elementary teacher should really be a teacher of speech, but how many classroom teachers know even the rudiments of phonetics and of speech correction? Under the usual methods of the amateur speech teacher the faults are often reinforced rather than eradicated.

Speech correction is carried over to the high school where it becomes a kind of futile "mop-up" job. It is a slow process and therefore discouraging. Because the early bad habits are so well established, it is really too late to re-educate successfully. Speech correction and remedial work belong in the elementary school; speech arts in the secondary school.

In the skills that are associated with public speaking many high school pupils have to unlearn a great deal of what they have been taught in elementary school. Almost all pupils receive, at some time during their grammar school years, the following reiterated instructions about speech delivery and platform deportment:

Always memorize the speech.
Never use notes.
Pronounce every syllable and every word distinctly, especially *a* and *the*. (No knowledge of unstressed forms here!)
Pause after every two or three words.
Talk loud.
To overcome fear: a) look at the back wall; b) look over the heads of the audience; c) look at one person all the time; d) don't look at anybody.
Talk loud.
Stand perfectly still.
Stand straight with feet close together and hands behind the back.
TALK LOUD!

These, for the most part, encourage bad habits of speaking; they have to be unlearned and replaced by correct ones in order to help the pupil to cultivate ease of bearing and communicativeness.

A third group of hindrances encountered in teaching speech in the secondary school reflect *confusion in methods and course of study.*

[3] J. O. Martin, "Speech and Vocational Competence," *Eastern Public Speaking Conference* (1940), pp. 80-82.

It has been found that subject matter and methods are widely variable and far from standardized. Uncertainty of purpose results in uncertainty of method. Sometimes teachers themselves do not know what they are trying to do and certainly the students do not.[4]

The "teacher-imitation" method is more widespread than most of us care to admit. It is easy on the teacher but detrimental to the pupils who by imposed slavish imitation are prevented from cultivating their own best "natural" speech through intelligent effort. In one school the student speakers on the commencement program are plainly recognizable reproductions of their coach in pompous tone, inflection, and stress.

Over-emphasis on training in "diction" to the grave neglect of training in voice quality is not exceptional. Not all teachers appreciate the soundness of this physician's advice: "If we do not learn to influence the voice before speech, then we make the same mistake as teaching painting before teaching drawing, or in teaching the singing of an aria before a correct placement of the voice is accomplished."[5]

Classroom work is often quite unrelated to pupils' interests. (In one school the senior course consists mainly of stilted parliamentary law procedures interspersed with fatuous after-dinner speeches!) There is a lamentable failure to relate the pupil's speech experience with the community in his present and later life.

Because there is no uniformity in pre-secondary school accomplishment, it is difficult to avoid confusion in planning a course of study in high school. And frequently there is no sequence in speech courses that can compare favorably with courses in English, science, or other academic subjects. For example, a course in fundamentals of speech is offered in one high school throughout the freshman year; in another school a similar course is given in the sophomore year for one semester, and in still another it is not given until the junior year, and frequently the senior year gives only a repetition of it.

Finally, there are obstacles to good teaching that grow out of *unwise administrative decisions within the school set-up.* I am not referring here to the inertia, indifference, and prejudice that many school administrators still show towards speech; I refer merely to conditions within a school where speech has been "recognized" but is not yet fully appreciated.

In a large number of schools where speech functions under the English department, many teachers know the almost insurmountable difficulties of working under an uncooperative English chairman. This arrangement, however, can be entirely satisfactory if and when there is close correlation between speech and English, and providing the head of the English department has had training in speech or has some understanding of its aims. There can be shared interests, consultations, hearty cooperation.

Another lag in speech achievement occurs when the English teacher is asked to teach speech. It is naively thought that "anybody who can speak English can teach public speaking." To be sure an English teacher can carry over something. She is unquestionably a better speech teacher with her valuable background of English than without it, but to teach speech she needs courses in speech. Good teachers of English know this.[6]

[4] Jesse K. Villarreal, "Speech Purpose in Public Speaking," QUARTERLY JOURNAL OF SPEECH, XXIV (1938), 589.

[5] Paul J. Moses, "Social Adjustment and the Voice," QUARTERLY JOURNAL OF SPEECH, XXVII (1941), 536.

[6] Alexander M. Buchan, "The Teacher of English in Speech," QUARTERLY JOURNAL OF SPEECH, XXVI (1940), 637.

That speech is frequently an elective subject militates against its being regarded by the pupils as of equal importance with other subjects. It is "ertra-curricular," therefore not really important; it is an "extra point" subject, hence a convenient "life saver."

The infrequent meeting of classes is one of the gravest drawbacks. Once a week is too seldom; yet the weekly meeting is more often the rule than the exception. The classes are sometimes so large that there is not time enough for adequate criticism of voice, pronunciation, logical development of ideas, posture and carriage, platform decorum, and the use of notes. Furthermore, since it is impossible for the teacher to hear all recitations each time, the pupils come to experience the futility of diligent preparation, with the result that the "escape" motive is fostered among them. "Won't get around to me" is an engaging rationalization for the "wishful thinkers." Finally, the unsuitability of classrooms in size and kind is a serious handicap to good work. In some schools makeshift quarters, such as abandoned basement rooms, hallways, even murky storage rooms, are allotted to the speech classes.

The teacher's load is formidable both in the large numbers of pupils (in some cases between six and seven hundred) assigned for regular classroom work, and in the added burden of extra coaching in dramatics, debate, assembly programs, which must be done after school hours.

There is a lack of cooperation between speech and other subjects. The teacher of speech is often alone in feeling that good speech standards should be enforced in other classes. Sometimes when the "content" teacher does try to cooperate, she is excessively rigid in her requirements because she does not know the acceptable standards of speaking techniques and pronunciation. The result is conflict rather than cooperation. This is understandable in schools where "subjects" are still subjects rather than "cores." It is not so easy to understand nor to condone in schools that have guidance programs, for, as Donald Nylen has indicated, guidance and speech are natural companions:

> Guidance and the development of a modern point of view in speech work have been of contemporaneous growth. . . . Both fields endeavor to help the individual to an expression of himself in terms of his abilities, his interests, and his needs. . . .
>
> Guidance and speech work proceed from a positive point of view attempting to stimulate the development of the individual to desired growth and to provide remedial measures only when the original pattern of development has not been satisfactory. . . .
>
> Speech is an important expression of the self. As such it is closely related to physical and emotional conditions. The development of expression, therefore, the emotional and intellectual attitudes, the making of gestures, the formulation of words are important keys to the growth of personality. Failure to express oneself satisfactorily, inability to formulate sentences, liability to speech difficulties or emotional outbursts may be an indication of a basic disruption in the individual's life pattern. . . .
>
> [So] closely related are the factors of human development [that] . . . the service of guidance and speech work [should] be effectively coordinated.[7]

In conclusion let me say that the overall philosophy of "good speech for all, for all occasions in a practical world" is good, but *good speech for the good life* is better. This goal can be realized in the secondary school by producing speakers who are good men trained to speak the truth with ability and courage. "Only when we have mastered the orientation of our subject to the entire sweep of the character and career of those in our classroom can we feel that we have laid the foundation for successful teaching."[8]

[7] Donald Nylen, "Guidance and Speech in the School Program," QUARTERLY JOURNAL OF SPEECH, XXIV (1938), 603-605.

[8] James N. Holm, "A War-Time Approach to Public Speaking," QUARTERLY JOURNAL OF SPEECH, XXIX (1943), 11.

EDITORIALS

NEW MEN AT WORK

The editors who are to guide the JOURNAL for the next three years have no easy task ahead. They are laid under a double handicap. They succeed editors, especially Editor Brigance, who have set and maintained a very high standard of content, style, and scholarship for the JOURNAL. A group of green editors, no matter how high their ideals and how great their ambition, may well wonder whether they can compare favorably with such predecessors. The new regime, nevertheless, means to do as well as the old; indeed, pricked on by the brashness of inexperience, the new editors hold fond hopes of improving the JOURNAL even further.

The second handicap the new editors share with everyone. There's a war on, and in one way or another it has practically engulfed those who in normal days would be sending in voluntary contributions to the JOURNAL. This issue, for example, contains but one article that the editors did not secure through solicitation. Where the supply of articles is small and the demand for them runs from eighteen to twenty an issue, it is difficult, as W. N. Brigance can testify, to maintain a high standard of production. But we can continue to produce a good journal, particularly if members of our ASSOCIATION will do a little mind-searching and a little writing, and keep material coming in to the editors' desks. Take a minute, lean back, and pin down that idea you had not so long ago! What do you consider the soundest methods of teaching your subject? Is there some phase of the history of your speciality that you have been meaning to work up? Is there another good article in your thesis or dissertation? After all, for those still teaching speech now is the time to write. In about two years when the hush-hush research is released, we shall see authors competing for printed space, and the teacher and scholar may not have as good a chance to publish then as he has now.

The new editorial board has not yet seen the need of revolutionary innovations in the JOURNAL; nevertheless, we think we should innovate somewhat. Since we have given too little attention to radio in the past, we plan to accord more space to it; hence, the JOURNAL now has a radio department. We wish, also, to encourage oral interpretation, for this field of speech seems to have produced relatively few papers in recent years. We plan, furthermore, to discover and print a few articles like "*The Searching Wind* in the Making" and "Teaching English Conversation in Japan" that have sufficiently wide appeal to interest all of the JOURNAL's readers. Other features have been suggested, but we have not yet learned whether there is enough interest to warrant their inclusion. Should we regularly review records, such as readings of drama and poetry? Should we start a department, "In the Classroom," in which teachers would in 150-300 words explain their most effective teaching procedures? Should we discontinue the "Old Books" section? Your reactions to these proposals as well as suggestions of your own, the editors would gladly welcome.—K. R. W.

NOTES ON PREPARING COPY FOR THE QUARTERLY JOURNAL OF SPEECH

The following instructions are offered for the benefit of persons who submit copy for publication in this magazine:

1. The length of published articles varies in general from 1,000 words to 5,000 words. The average length is 3,000 words. Without in the least discouraging the submission of longer articles on important topics, it should be said that articles longer than 3,000 words have less opportunity of being published than do articles of 3,000 words or less.

2. Before being submitted for publication, all copy should be carefully proofread by at least one person besides the author. In the printing, copy is proofread five times so as to avoid all reasonable chance of error, but proof is not sent to the author. Every reasonable care, therefore, should be taken by the author to see that his copy is free from error.

3. Copy should be typewritten, double-spaced. It would be helpful if the number of words in the copy were given in the upper right hand corner of the first page. A duplicate copy of manuscript should be kept by the author for possible reference needs and also as a protection against loss of the original. *Return postage should accompany the manuscript.*

4. Titles of leading articles should be typed in full caps. The author's name should be set two spaces below the title; it should *not* be in the upper corner of the page or at the end of the article. The author's affiliation, school or college (or if he is not so affiliated, his home city), should be placed two spaces below his name. Do not type author's affiliation in full caps; use lower case and caps, and underline.

5. If the article has been read at a convention, an asterisk should follow the title and a footnote state the fact.

6. Quotations not exceeding a sentence or two may be included in the text, with quotation marks.

7. Longer quotations, lists, etc., to be set in smaller (9-pt) type than the type of the text (10-pt), may be type-written single-spaced. Do not use quotation marks if the quotation is to be distinguished by a different type. Indicate omissions by ellipses (i.e. three dots) thus, . . . ; but if the omission occurs after a complete sentence, use both a period and the ellipses (i.e. four dots).

8. All titles of books and names of periodicals (but see Rule 9) should be italicized (underlined in typing). Titles of single articles, essays, poems, or chapters in a book should not be italicized but put in quotation marks. See examples below, Rule 12.

9. In the text, references to the QUARTERLY JOURNAL OF SPEECH and to the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH will be set in caps and small caps. In typing this may be indicated by double underlining.

10. Footnotes (other than those referred to in Rule 5) are marked with superior figures and numbered consecutively from the beginning to the end of each article. *In the manuscript, each footnote should be inserted immediately following the line in which it is referred to, and should be separated from the text by a solid line above and below.*

11. These abbreviations from the Latin need not be italicized: etc., i.e., viz., e.g., cf., vs. Other abbreviations or words from the Latin, such as the following, should be italicized: *ibid., infra, supra, vide, loc cit., op. cit., passim, sic.*

12. Footnote references to books should indicate the place of publication

only if it is other than New York City and should give the date of publication, both in parentheses after the title; then the page number, using the abbreviation "p." or "pp." If a volume-number is necessary, use Roman numerals; it is not necessary to write "Vol." But if such a volume-number is used, then *do not* use the abbreviation "p." or "pp." to indicate the page number unless this is necessary to avoid ambiguity; instead let the volume-number and pages appear in this form: XI, 119-21. In referring to periodicals, put the date of the cited volume in parentheses immediately after the volume-number, thus: XX (1941). (Only if books are given in a bibliography or in some other context where availability to the reader is emphasized should the publisher's name be given.)

These and other recommendations concerning footnotes are illustrated by the following specimens:

[1] W. P. Ker, *Epic and Romance* (London, 1897), p. 91-96.
[2] Bower Aly, *The Rhetoric of Alexander Hamilton* (1941), p. 103.
[3] R. S. Baker, *Woodrow Wilson, Life and Letters* (1927), II, 214.
[4] *American Eloquence*, ed. Frank Moore (1895), I, 364.
[5] Bert Emsley, "Talking Dictionaries," QUARTERLY JOURNAL OF SPEECH, XXVII (1941), 275-280.
[6] M. Bautain, *The Art of Extempore Speaking* (4th Amer. edition, 1859), pp. 149, 187, 211-212.

13. For headings of book reviews or reviews of periodical articles, follow what seems to be the normal form found in any issue of the QUARTERLY JOURNAL.

14. If reprints are desired, arrangements should be made directly with the George Banta Publishing Company, Menasha, Wisconsin, before the 15th of the month preceding the date of publication. Reprints cannot be secured if they are ordered after that date. (Reprint order blanks will be sent each author in advance of publication.)

NEW BOOKS

LOREN D. REID, *Editor*

Studies in Speech and Drama In Honor of Alexander M. Drummond. Edited by DONALD C. BRYANT, BARNARD HEWITT, KARL R. WALLACE and HERBERT A. WICHELNS (Chairman). Ithaca: Cornell University Press, 1944; pp. viii + 472. $4.50.

Those not of "the company of scholars" can have little insight into the quality of honor which can be paid by his fellows to a dedicated teacher and scholar. At a similar crowning period of his career, a statesman or industrialist is honored at a great dinner with food, wine, and friendly panegyric, sincere, but pathetically evanescent. How infinitely greater and more lasting the tribute of sound research studies undertaken and published in the name of a revered teacher and friend! The months of painstaking labor as a return for the teacher's scholarly stimulus and example represent a rich harvest of scholarship that can be best appreciated only by him who gave the inspiration and set the standard. The friends pay homage to the teacher by doing in his honor what he from the beginning most wanted them to do for themselves and for scholarship. It is interest on his investment paid in the coin of the realm most precious to him. In *Studies in Speech and Drama,* such tribute is paid by colleagues and former students to Professor Alexander M. Drummond.

The affection and respect for Drummond of those who have contributed to the volume is charmingly and playfully expressed in an introductory essay by the late Hoyt H. Hudson. "One who has worked under Drummond," he says, "and with him, and who has watched him at work with others finds difficulty in summing up the real power of the man, which is to a great degree an executive power. Yet the moment that is said there comes the realization that his artistic power is as great. The combination is almost unique in him. . . . Yet back of it all is his faith in honest work. He has maintained completely democratic and humane standards in all his professional relations as well as in his personal life, recognizing no distinctions of race, position, or wealth, but only distinctions of intellectual quality and performance."

The quality of the honor is represented in the high scholarly character of the twenty-five research studies which make up the volume. So generally thorough and sound is the scholarship and so clear and interesting the literary style that to single out certain essays for commendation would undeservedly damn the others by faint praise. Thirteen of the studies are concerned with the theatre, acting, dramatic literature and aesthetics, two with American pronunciation, and ten with rhetoric and public address.

In an evaluation of "Music Drama as a Union of All the Arts," H. Darkes Albright concludes that such drama cannot provide the vehicle for unification. In "Stanislavski and the Idea," Edwin Duerr, analyzing that artist's system of teaching acting demonstrates that "it can be proved faulty in theory and practice." Barnard Hewitt, in "Expression in Stage Scenery," an examination of movements and developments in contemporary scenery, concludes that it "is inadequate to many of today's demands," and that the future may provide a "strongly visual theatre art" in "the combination of the living actor with the moving picture." A history of "Color Music" is provided by Walter H. Stainton. Marvin T. Herrick, with his comparative evidence drawn from original Senecan sources, should have resolved for all time the controversy of scholars over the "Senecan Influence in *Gorboduc.*" In a most interesting survey of the plays produced during the two decades of the Restoration, Arthur L. Woehl ("Some Plays in the Repertories of the Patent Houses") states that its "theatre found its main strength in plays written for another age," the Elizabethan. In "Actors and Audiences in Eighteenth-Century London," William Angus writes that "the behavior of the audience was . . . like that of spectators at a baseball game today; their cheers, loud remarks, and showers of missiles were part of the show." Jonathan W. Curvin's "The Stage Yankee" is a history of the

genesis, development and popularity of that humorous dramatic character. More a study in aesthetic criticism than in drama is Leland Schubert's "The Realism in Romanticism: Hugo and Wordsworth," which sets forth that the professed purposes of romanticism are identical with those of realism. Edward J. West, in an exhaustive study of "Henry Irving, 1870-1890" presents more than a picture of that actor's virtues and limitations in a larger view of the shift in emphasis from actor to playwright. In "The Meininger: An Evaluation," Joel Trapido disposes "of some popular exaggerations of their [the Meininger's] significance in theatrical history." Ross Scanlan's "The Challenge of Ibsen: A Study in Critical Contradictions" treats the aesthetic theory of artistic detachment, and concludes that "creative literature may serve the deliberate function of instruction or persuasion without loss of artistic quality, if it is in the hands of an artist. . . ." Argus Tresidder's "Arnold Bennett and the Drama" concludes that "Bennett will not be remembered for his contributions to the drama, either as playwright or as critic. . . . The writer of *Clayhanger* and *Riceyman Steps* can be dimly heard through the rattling mechanism of *Milestones* and *The Great Adventure*, but in no other plays."

Regional differences in the use of [ɑ] and [ɔ] and the comparative infrequence of [ɒ] is exposed in the painstaking investigation by Charles K. Thomas, entitled "The Dialectal Significance of the Non-phonemic Low-back Vowel Variants Before R." And "The Pronunciation of Monosyllabic Form-Words in American English" by Lee S. Hultzén, appears to be the most complete extant investigation and exposition of strong and weak forms.

In the rhetorical studies, Russell H. Wagner, in "The Meaning of *Dispositio*," asserts, "But in the greatest of the ancient rhetorics —by implication in Aristotle's, and by explicit and repeated statement of scope and nature in the others—*dispositio* was conceived as planned adaptation." Of "The Decay of Eloquence at Rome in the First Century," Harry Caplan reviews "what observers in the first century said on the decline of oratory in particular, and we learn that some of these clearly realized that eloquence flourishes best on soil dedicated to free institutions." Included is a translation by the late Hoyt H. Hudson of *Compendium Rhetorices* by Erasmus, which should be of great interest to all students of rhetoric. Of "The Listener on Eloquence, 1750-1800," Harold F. Harding summarizes: "George III's England . . . expected the speaker to conform to current standards of taste. . . . And always the listeners thought of the oration as an artistic effort that augmented or diminished the stature of the orator." Donald C. Bryant, in presenting the evidence on "Edmund Burke's Conversation," reveals something of the background, character, and stature of the man.

C. Harold King presents a stirring essay, "God's Dramatist," on the life, achievements, and speaking methods of the now almost-forgotten George Whitefield, whom the author calls "perhaps the greatest evangelist in the history of the English-speaking world." "The Style of Robert G. Ingersoll" is discussed by Wayland Maxfield Parrish, who says of Ingersoll's utterance, "But one can imagine that in another age the keen critical insight of Aristotle would have approved its clarity, its idiomatic purity, its rhythm, and its metaphors that 'set things before the eyes.'" Karl Wallace, in "On Analogy: Redefinition and Some Implications," examines that subject from the viewpoint of biological science, chemistry, logic, psychology, and mathematics, and concludes: "The processes of rhetorical proof, then, might be made more workable if the rhetorician were to treat analogy more exactly and at greater length, thus giving it the prominence it seems to deserve." In Contemporary Theories of Public Opinion, William E. Utterback finds such theories varied, disunited, and colored by the major field of the theorist—sociology, government, psychology, etc.—and seeks "to unite the most promising elements in contemporary theory." Richard Murphy, in "The Forensic Mind," analyzes contemporary criticisms of debate, and points to weaknesses in practice, but concludes that "the essentials of forensics have persevered against misuse and criticism, and must now be protected from the attacks of those who do not understand them or are unwilling to face the actualities of conflict."

The essays in this volume, all written by men highly esteemed in their respective fields, are a credit not only to them and to Professor Drummond, but also to the profession they represent.

ARLEIGH B. WILLIAMSON,
New York University

World Words: Recommended Pronunciations. By W. CABELL GREET. New York: Columbia University Press, 1944; pp. viii + 402. $3.00.

This is a revised and enlarged edition of Professor Greet's *War Words,* a guide to the pronunciation of names in the news. The new edition contains over 10,000 entries, about three times the number in the earlier edition published a year previously. Professor Greet, who is Associate Professor of English in Barnard College, one of America's important phoneticians, and consultant on speech for the Columbia Broadcasting System, has prepared *World Words* especially for announcers and commentators of the Columbia System. He includes the names of "the battlefields and air force objectives of the past two years, the likely places of attack during the coming months, names that will figure in the peace and appear on the air routes, names of important persons, and words that are difficult for broadcasters. Pronunciations for two thirds or three quarters of these cannot be found in any other volume of easy access."

Professor Greet describes his position on pronunciation for radio. "Radio is peculiar: though the matter may be serious and formal, the radio audience hears it in the familiar surroundings of home. The platform and pulpit styles become incongruous; the listeners wish the broadcaster to be natural and friendly, but well spoken and easily understood. . . . A choice therefore has to be made in the light, we hope, of common sense. . . . Without seeking to impair any citizen's right to be his own professor of English, we look for what is national, contemporary, and reputable."

Equally moderate and reasonable is Professor Greet's attitude on when to anglicize and when not to anglicize a foreign name, and he successfully braves the question why we do not anglicize all foreign names. The rule which he finds currently predominant for anglicizing *new* foreign words is "to adopt the foreign pronunciation insofar as it can be rendered by customary English sounds in the phrasing and rhythm of an English sentence."

Thirty pages of the introduction are devoted to short, usable instructions and tables of equivalents for aiding in the pronunciation of almost all of the significant languages of the earth. The system of notation used in the dictionary is two-fold, the modified "Webster" system, and phonetic respelling which, though inevitably somewhat arbitrary, is probably good enough for persons who have neither the time nor the temper to learn the Webster system or the IPA.

In addition to pronunciations of all the international names about which you and I are puzzled or curious, from *Aabenraa* and *Aabo* to *Zyria* and *Zywiec,* Professor Greet offers recommendations for many contentious common nouns such as *dinghy, depot, debut, cache, because, arctic, luxury, necessary,* and *ski.* It is a good list and authoritative and has been prepared with proper respect to dictionaries, linguistic science, and the best usage of sensible and "cultivated" speakers.

Since there is a happy ingredient of the polemical in all discussion of pronunciation, this reviewer enlists with Professor Greet in the battle for third syllable stress in *Caribbean,* and his choler rises at the scientific snobbery of the "campus joke" (untrue, Professor Greet admits) that those who talk about research say *research'* while those who do it say *re'search.*

DONALD C. BRYANT,
Washington University

Youth Suffrage: The NUEA Debate Handbook. Edited by BOWER ALY. Columbia, Mo.: Lucas Brothers, 1944; pp. 220. $1.00.

The habit of public discussion and debate has been one of the cornerstones of the American system from the beginning—every honest citizen wants the truth on all sides to be heard even though it may require him to change his position. The extension of debating in high school and college has brought vast numbers of our ablest young men and women into a knowledge of important issues in American life. This reviewer owes his own deep interest in public affairs largely to the years spent on debating teams at the Peru Normal in Nebraska under J. W. Searson, one of the ablest coaches America has produced. He always emphasized thorough preparation on both sides. After judging a debate on the income tax the local banker remarked that the young people on that team—all of whom were under eighteen—were better qualified to vote than he. It is just because the proposition chosen by the high school debating leagues proposes to articulate voting more closely with school leaving that it assumes high importance at this time of world readjustment

when democracy should make the most of every resource at its command.

This book has been prepared primarily as a working tool for debaters in high school and college, and as such it is superb, but since it deals with one of the important issues of our time it is also valuable to the general reader and student of government. Editor Bower Aly with his usual scholarly treatment and judicial approach has brought together material useful to every student of the problem. The authorities quoted in the book run the gamut from Aristotle and Disraeli to the modern psychologists Terman and Stoddard.

The contents are divided into seven sections: "Discussing Youth Suffrage"; "General Considerations Involved in Youth Suffrage"; "The Problems of Suffrage"; "The Background of Suffrage"; "The Youth Suffrage Movement"; "The Advantages of Youth Suffrage"; and "The Disadvantages of Youth Suffrage." There are many comments by well known leaders.

Among most useful features are the introduction by Bower Aly; the reading list of books and periodicals; the analysis and interpretation of the proposition by Hugo E. Hellman; and the historical sketch on "Four Theories of the Suffrage" by Charles Seymour and Donald Paige Frary. The four theories are thus designated:

> There have been four different ways in which in general man has regarded his right to participate in government by means of his vote. He has, in distant times and comparatively simple conditions, considered it a natural accompaniment to his membership in the state, from which he could in no way divorce himself save by forsaking the state. Secondly, in the Middle Ages men voted only by virtue of the land or the title they held, not because of their manhood or their citizenship. This attitude was supplanted in the days of budding constitutionalism by the belief in the franchise as an abstract right, to which a man is entitled, as he is thought to be entitled to the rights of life, liberty, and the pursuit of happiness. Finally, in the nineteenth century we have come to regard voting as we do office holding, a function of citizenship to be exercised for the service and at the will of the state.

The book rightly emphasizes that this proposition should be weighed in the light of its broad historical background and of the qualities of human character essential for good citizenship. The struggle for human rights from its beginning has been accompanied by an ever widening sovereignty. First, the kings claiming divine right said the noblemen were unfit to rule. Then the noblemen having won some power said the gentry were unfit to rule. Then the gentry in turn objected to the further widening of suffrage. Next property owners won suffrage; then men without property if they had reached the required age; finally women in our country came into their own. And now comes the proposal to extend the franchise to 18-year-olds and thus to widen the base of sovereignty even further. The advantage of this widening of suffrage depends on the educational measures which accompany it. It is the strength of democratic civilization that it seeks to use the experience and to develop the talents of as many people as possible. Several basic reforms have been urged to bring out the full latent strength of democracy, among which is the proposal to extend suffrage to some seven or eight million young men and women between 18 and 21 years of age. This proposal has significant educational and political implications which should be weighed thoroughly.

JOY ELMER MORGAN, *Editor, Journal of the National Education Association*

Argumentation and Debate. By LIONEL CROCKER. New York: American Book Company, 1944; pp. x + 393. $2.50.

Designed "to help the student to become a good debater," this volume not only is another text in the field of argumentation and debate but also represents a contribution both in emphasis and in the topical arrangement of its materials. It is concerned with *debating*—its forms, spirit, and techniques—and not primarily with the other applications of the principles of argumentation. It is emphatically concerned with the translation of theory into practice; and it seeks to achieve its objective by three methods: (1) by placing heavy reliance upon current examples "to show the student how the principle works"; (2) by attempting to inspire the student "to become a better debater, to be equal to the best of public speakers"; (3) by presenting and analyzing several argumentative speeches of recognized merit.

The volume includes the traditional topics

of argumentation and debate: the nature of argumentation and debate, the proposition, analysis of the proposition, evidence, reasoning, refutation, rebuttal, analysis of the audience, the brief, delivery, and composition. In addition, there are chapters pertaining to such topics as: the affirmative and the negative cases, debate judging, and types of debating.

Because much of the material of a text in argumentation and debating is "standard"—evolving out of the works of classical rhetoricians and subsequent writers in that tradition—it is inevitable that a new text in this field must be justified or judged by the extent to which it appears to be distinctive and is apparently free from unwarranted deviations from accepted principle and practice. While there are certain matters of interpretation and emphasis with which one may disagree, it is the opinion of this reviewer that there are elements of distinctiveness which commend themselves to any teacher or student of public address.

As is perhaps true with every piece of writing, there are certain matters in this text which may properly be questioned. For instance, one might: (1) question some of the author's observations upon discussion ("debate is only a continuation of the process of discussion"; the distinctions between constructive and intentional thinking; the nature of the symposium); (2) question the completeness of treatment of the "proposition" inasmuch as the "proposition of value" appears to be omitted; (3) wish for a clearer organization of the chapter on "analysis"; (4) wish for a more complete treatment of "burden of proof"—such as, for instance, that presented by Hope in his *Princeton Textbook in Rhetoric;* (5) question the section on "intrinsic and extrinsic proofs," wondering if Aristotle has not been misunderstood; (6) question the inclusion of analogy and generalization as types of evidence; (7) wish for a treatment of deduction that would more clearly distinguish between the *material* and the *formal* features of reasoning and would more clearly array the various deductive types; (8) question the inclusion of a category "Proving the Proposition by Causal Relation" (is not causal relation observed in certain types of deduction and in certain relationships of generalization and analogy?).

On the other hand, there are at least four features of this text which any teacher or student of argumentation and debate will find to be particularly useful: (1) the large number of illustrations drawn largely from current practice; (2) the careful exposition and interpretation of many techniques of debate—affirmative and negative cases, refutation, rebuttal, types of debating, and debate judging; (3) the emphasis upon many seemingly minor and elementary matters of composition and delivery which are probably so basic as to justify their inclusion in a text devoted primarily to school and college debating; (4) the elaborate appendices, consisting of references useful in the preparation of debates, titles of collections of speeches, a long list of renowned argumentative speeches, a list of one hundred propositions for debate and of one hundred topics for argumentative speeches, an example of a debate brief, speeches (annotated paragraph by paragraph) by Franklin D. Roosevelt, Winston Churchill, Madame Chiang Kai-shek, and H. W. Prentis, Jr., and a rhetorical outline of a speech by Wendell Willkie.

KENNETH G. HANCE,
University of Michigan

Exit Laughing. By IRVIN S. COBB. Indianapolis: The Bobbs-Merrill Company, 1941; pp. 572. $3.50.

Like many prominent men, Irvin S. Cobb entered public speaking by the back door. Because of his national reputation as a reporter, war correspondent, and entertaining teller of tall tales, he was black-jacked, drugged, and shanghaied by two enterprising agents into signing a lecture contract. He held out as long as he could, but finally capitulated, making the sole stipulation that he would not go up to Carnegie Hall and take "lessons in stage delivery."

What Cobb learned about public speaking, therefore, he learned from that stern and exacting teacher, the audience. From his early experience as an entertainer he learned—the bitter way—what audiences will not stand for, and—the long way—what audiences like. "Through progressive degrees," he says, "I mastered certain essential rudiments." His professional career as a public lecturer was, because of these early lessons, a successful one. In his lifetime he addressed hundreds of packed halls and auditoriums.

In *Exit Laughing* Cobb passes on much practical advice about various phases of speaking. For example:

Cobb on conversational quality: "When I caught myself growing rhetorical, indulging in rolling metaphors and sonorous periods, I cut it all out and swung back to the colloquial and the conversational. I figured it out that, if talking informally to half a dozen people, I held their interest, I'd try to talk after exactly the same fashion to a hundred or a thousand or five thousand people. This sounds easier than it is, for after a fellow gets used to the rôle the temptation to go oratorical is almost irresistible."

Cobb on eye contact: "As I came out on the platform and stationed myself along our stage settings . . . various faces immediately would catch my eye. . . . I would catch myself saying to myself . . . 'I'm going ahead and speak my piece for you folks. And if all these other people here care to listen, that's their privilege—they've paid money for it."

Cobb on audience analysis (of after-dinner audiences): "Most of the diners [fell] into one of two classifications—those who had drunk too much and gone to sleep, and those who had not drunk enough yet and were working like Swiss Bell Ringers, trying to catch up."

Cobb on how to make an impressive speech (describing a speech to Confederate veterans): "You came to attention and said, 'Comrades of my father,' and the crowd would cheer for two minutes, more or less, and the massed bands behind you on the platform would blare forth with bars of 'Maryland, My Maryland.' You ended a paragraph on the name of Robert E. Lee. (Great and prolonged applause, with appropriate music: 'Old Virginny, Never Tire.') Another paragraph to introduce the name of Wade Hampton and up and down the aisle the South Carolina camps would be putting on an impromptu parade. . . . And when you reached your peroration and topped it off with a reference to 'the Lost Cause which could never be lost so long as Americans reverence valor and devotion'—well, you got no further than that because a thousand cracked old voices, wispy but defiant, would give the Rebel Yell. . . ."

Cobb on stage fright: "I knew how a man feels when he has a speech churning around in his system and is wondering whether it is going to come sloshing out, rich in proteins and butterfats, or just clabber inside of him and produce nothing but a thin whey."

Cobb on brevity: "The speaker should quit before the crowd quits him. He must be a terminal, not a roundhouse. And keep away from sidings and spur tracks. And not blow too often for the crossings. No speech can be entirely bad if it is brief enough."

Cobb on symposiums: "One of the crying needs of this country is a symposium to end all symposiums."

The reader is referred to the book itself to read Cobb on introductions, Cobb on welcoming committees, Cobb on how to tell an anecdote, Cobb on the general business of writing, speaking, and living. The description of a Cobb speech to a negro audience is as dramatic and compelling in its way as that of any speech of Ames, Fox, or Sheridan—and ought to be quoted in full. As Mark Twain might have said, parties turning to this book for a systematic presentation of principles of writing or speaking will be shot at sunrise, but parties looking for a book to read on a cold February night will find many opinions to which they will emphatically say "Amen."

And here's a personal note: A year ago, when the author of this review was searching current biography for material bearing upon that old phantom, "Private John" Allen, and in general finding only a phrase here and half a phrase there, he one evening picked up the last book in the stack and started to thumb the pages, expecting the name of Allen to leap from the page as happens when one has studied a topic a long time. Something early in the book trapped his eye and he thumbed no more, but read until the early dawn. He found so many items of interest that he immediately wrote a letter to the author, asking a question about Allen and expressing an intention of some day reviewing the book for the QUARTERLY JOURNAL OF SPEECH because of the comments on public speaking. Days later the wires carried a story about Mr. Cobb's serious illness, but still later came a penned note: "Thank you . . . yes, I have often heard 'Private John' . . . ever so pleased that you liked *Exit Laughing* . . . would greatly appreciate having the book reviewed in your Journal." Shortly afterwards the newspapers announced that Irvin S. Cobb had made his last exit.

Here's your review, Mr. Cobb. I hope you like it.

LOREN D. REID,
University of Missouri

Education at the Crossroads. By JACQUES MARITAIN. New Haven: Yale University Press, 1943; pp. 120. $2.00.

This volume, the reduction to print of the latest in the series of annual lectures on the Terry Foundation at Yale University, is undoubtedly one of the most provocative of the many recently published on the state of education in America. Jacques Maritain, perhaps the foremost modern exponent of the teachings of Thomas Aquinas, yet an eminent philosopher in his own right, is deeply concerned with the state of modern education and he assays it here to discover seven imperfections; with these exposed he then constructs a frame of reference within which he would cast the education of the future. Fortunately Maritain is easier to follow in print than from the lecture platform though this increased clarity tends to invite criticism of specific propositions rather than analysis of his total concept.

As a starting point, Maritain is concerned that man be recognized as "a horizon in which two worlds meet," the monistic world of personality, with emphasis upon his wholeness and independence, and the pluralistic world of individuality wherein man is a fragment of a species, a single dot in the interrelated physical universe. In ranging the seven misconceptions of modern education, as he views them, Maritain reproaches the old education for its "abstract and bookish individualism," but sees even greater perversion in the newer education which, though more experiential and permeated with social concerns, tends to focus more upon techniques than objectives, more upon pragmatically measured aptitudes than the nurturing of the whole human being. From his critique of the "misconceptions"—perhaps he would permit the substitution of "overemphases"—of pragmatism, sociologism, intellectualism, and voluntarism, Maritain resolves the paradox he sees in present day educational practice in the conclusion that "what is most important in the upbringing of man, that is, the uprightness of the will and the attainment of spiritual freedom, as well as the achievement of a sound relationship with society, is truly the main objective of education in its broadest sense."

It is obvious that such a view of the educational process requires a revised concept of the proper dispositions to be fostered in the minds of the students and a set of rules to guide the "ministerial art" of the teacher. Under the title of "The Dynamics of Education" Maritain details this concept and the precepts by which it is to be vitalized. Those who are familiar with the Thomist view of fostering the internal unity of man by education or with Newman's airing of the conflict between advocates of "knowledge-value" and "training-value" will find here a discussion that is perhaps more provocative than conclusive, yet by that fact the more useful to the earnest teacher.

The writer who would subject modern education to a critical evaluation is, almost perforce, required to couple it with the submission of his own ideal curriculum. And it is at this point that the writer is himself exposed to the critics. While Maritain is primarily interested in establishing the need for philosophical training throughout all stages of education which would be based upon the Christian idea of man as being "more a whole than a part, and more independent than servile," he willingly submits a curricular exposition to implement his concept of a new humanism for the world of tomorrow. Teachers of speech, of course, will be primarily concerned with what emphasis can be placed upon their subject in an educational approach which seeks to "rediscover the integrity of man" by an increased focus upon moral teaching and an integral humanism designed to end the cleavage which Maritain sees between religious inspiration and secular activity in man. The question is not an easy one to answer, for although Maritain would shape man's moral conscience to the needs of the political community, which obviously requires facility in using the tools of communication, he makes no effort to submit a précis of the subject areas to be included in his idealized curriculum. It is clear that he would emphasize the teaching of the national language, comparative grammar and the art of expression "as instruments rather than as sciences" at the secondary level. Logic as an instrumental science he would introduce in the first college year, while the study of what is logic itself and what is its object he would reserve to the final college year in an "inductive and dialectical" sequence rather than "deductive and scientific." It also seems clear that Maritain would regard rhetoric and its teaching always in terms of the humanistic philosophy which should motivate its employment; if specific on the point he would undoubtedly

stand with the ancients who viewed the orator first as a good man and, in his view, a whole man.

J. JEFFREY AUER, *USNR*
Oberlin College (on leave)

Frontiers of American Culture: A Study of Adult Education in a Democracy. By JAMES TRUSLOW ADAMS. New York: Charles Scribner's Sons, 1944; pp. xiv + 364. $2.50.

This volume comprises a story of adult education in America, from the earliest days to the present. Consisting of both exposition and criticism of not only the various ramifications of adult education but also the social scene, it represents essentially a two-fold combination of material—that pertaining to a broad sweep of American history and culture and that relating to specific agencies and movements.

The volume is opened by a foreword from the pen of Morse A. Cartwright, Director of the American Association for Adult Education, which relates Mr. Adams's work to others prepared under the sponsorship of the Association and also indicates the specific purpose of *Frontiers of American Culture.* After a chapter of careful definitions and other introductory matters, the author proceeds to a broad sweep of American history, then considers the part played by two types of adult education, that which arises from life itself (for example, education by living on the frontier) and that which arises from such agencies as forums, women's clubs, lyceums, chautauquas, correspondence schools, workers' educational programs, Rotary and other "service" clubs, university extension divisions, federal educational projects, and even such seemingly unrelated forces as mail-order catalogues, advertising, book agents, "talk" by political leaders, the press, the radio, the church, and the recently organized Armed Forces Institute.

The author's conclusions may be roughly noted in his words: "Education, adult education, will become more and more essential if democracy is to function. . . . The frontier has not been closed. It is only its nature that has altered. The biggest frontier of all lies ahead, as well as the greatest masses of population, the greatest production and consumption of goods, and the greatest social and political problems, of all time. . . . Those are the factors in the world of the future as I see it. Those are the demands which are to be made on adult education, and which, in the years to come, it must somehow learn to meet. . . . In that fantastic future, which no one can foresee, prep-school and college will no longer suffice. Adjustments and learning will not be just for juveniles and adolescents but a lifelong job. How great, how lasting, how successful and how satisfying that world of the future shall prove may largely depend on how adequate adult education may prove."

This volume appears to be of unusual value to teachers of speech not only because of its rather extensive analysis and appraisal of the place of public address in adult education but for several other reasons, among them notably: (1) its synthesis in short compass of many of the main currents in American history; (2) its analysis of the impact upon our national culture of "education by living," in particular on the frontier and in general throughout the nation; (3) its emphasis upon the nature of a democratic society and upon the essential needs of such a society, especially those which are related to the objectives of speech education; (4) its thorough exposition of the many organized forces of adult education; (5) its careful interpretation and appraisal of the part played by these forces; (6) the treatment by a responsible historian of the materials of public address related to adult education (the forum, lyceum, chautauqua, and political speaking, for example); and (7) the style of Adams's writing, which is at once inviting and vivid—with just enough of the personal element to make the narrative thoroughly enjoyable and to make the reader feel the evident pleasure which the author had in preparing and writing this volume.

If at times the author appears to be developing a tractate upon some special point of view in history or economics (for example, the rather constant denunciation of both the philosophy and the practice of the New Deal, or the apparent skepticism concerning the values of federal government activities in education), the worth of this volume still stands. After all, history is reported from a frame of reference and each observer interprets according to not only the facts at his disposal but also the assumptions and scale of values which embody his frame of reference. All in all, this volume is a most

interesting piece of writing and a valuable addition to our stock of studies of American institutions—this time adult education, with a liberal sprinkling of the various types and forms of public address.

KENNETH G. HANCE,
University of Michigan

Democracy Reborn. By HENRY A. WALLACE. Edited with an introduction and notes by Russell Lord. New York: Reynal and Hitchcock, 1944; pp. vii + 280. $3.00.

During the past few years the actions and utterances of Henry Wallace have engendered in this country a considerable amount of heated controversy. Isolated actions, or statements considered apart from their context, have led to the belief in certain quarters that he is an impractical idealist, a mystic, a dreamer, a radical, or even a Communist. However, his important speeches and articles, read in complete form and in chronological order as they appear in *Democracy Reborn,* show that these characterizations are undeserved, that in reality Mr. Wallace is not only a scholar and a scientist, but also a sincere humanitarian whose ambition has been to do everything in his power to remove the barriers of trade, creed, race, color and economic opportunity wherever these barriers may be found.

Mr. Lord, who was for a number of years Mr. Wallace's associate and assistant in the Department of Agriculture, has compiled in chronological order the most significant of Wallace's speeches and writings between the years 1933 and 1944. Mr. Lord's introductory biographical sketch presents an interesting portrait of Mr. Wallace's character, his training, his methods of working, and his fundamental beliefs. He has given continuity to the collection by a running commentary which covers the history which brought forth the speeches and articles and also gives excerpts from some speeches not included in this volume. The speeches and papers, together with Mr. Lord's notes, furnish a complete record of Mr. Wallace's position on the domestic and international issues of the decade covered.

The reader of the speeches and articles (mostly speeches) in this volume must be impressed by Wallace's sincerity, his complete honesty, his abiding concern in the welfare of the common man. Wallace's fundamental theme seems to be that the people of this country must work things out in their own way, a distinctly American way; that there must be a resurgence of democracy. He stresses again and again the opportunities which will be open to all classes of people in this country when the war ends. He preaches against social and economic injustice the world over; against planned scarcity, such as is brought about by monopolies and cartels. He pleads for full production and full employment, for an increase in the standard of living of all nations through lowered trade barriers, for the prevention of wars in the future, not only through an international organization, but through the giving of greater democracy to individuals throughout the world.

Mr. Lord speaks of Wallace as "an exhorter with scientific underpinnings." He does frequently rise to exhortation as when he discusses events and politicians with comparisons to the reactionaries and progressives of the Old Testament. Usually, however, his style is expository, made up of general statements, with here and there an example, an illustration, or a homely figure of speech. The style of his speeches is hardly distinguishable from that of his articles, perhaps because he usually dictates both speeches and articles. But his language is direct and always clear. In its directness and its simplicity it is the man speaking.

For the student of rhetoric this collection will be of no great help in the study of speech organization and style. As a record of the issues of a decade in our history and of an important man's ideas on those issues it is invaluable.

CHARLES A. FRITZ,
New York University

America Speaks. By HAROLD F. SCHORY. Danville, Ill.: Interstate Printers and Publishers, 1944; pp. i + 149. $2.25.

Mr. Schory subtitles this book "A Handbook of Choral Reading." That title describes adequately the content. He devotes the first section of *America Speaks* to an evaluation of choral reading, the organization of a verse choir, vocal technique, choice of selection, and methods of procedure. One feels after reading this section that Mr. Schory understands the practical work of developing a verse choir. The inclusion of the following statement indicates this point clearly: "Don't expect a growing boy to be interested in love lyrics, dolls, and posies. . . . Thought and emotional content, in

other words, meatiness, must not be overlooked."

In the larger remaining section of his book he sets up selections of his own composition. Directors will differ in evaluation of their "meatiness." Some seem to this reviewer to be good material for a pep assembly, or a program of light material. "An American Classic," "The Country Party," "Buffalo Bill," and "The Iron Horse" fall in this section. The more serious selections do not meet the test of fine poetry, and seem to me to fall in the category of newspaper verse. Some are didactic, some sentimental, and some seem forced.

On the whole this reviewer believes that a director of a choir may find some practical material in *America Speaks*.

HELEN D. WILLIAMS,
Hickman High School, Columbia, Mo.

Canada and the Western Hemisphere. Compiled by JULIA E. JOHNSEN. New York: The H. W. Wilson Co., 1944; pp. 295. $1.25.

In a recent Gallup Poll the people of the Dominion of Canada, ethnically and geographically our closest neighbors, showed a 49% sentiment for maintaining their political ties with the British Commonwealth, 24% hoped for independence, and 21% (shades of Henry Clay and 1812!) favored becoming a part of the United States. Yet it's a safe bet that before the present war far fewer than 21% of our own population could recall a half dozen statements of fact about Canada. Now we may be aware that although President Roosevelt early included Canada in a system of common American defense, and the Dominion is the largest nation in the Western Hemisphere, Canada has never participated in a meeting of the Pan-American Union. We may also know that while some 70,000 Canadian home defense "zombies" were drafted but not required to fight abroad, Canadians have opposed the Axis in every theatre of war and have built their industry to the status of fourth largest producer among the United Nations. And if we learn no more about our northern hemispheric neighbor it cannot be charged to the indefatigable Julia E. Johnsen whose most recent compilation in the familiar *Reference Shelf* series is *Canada and the Western Hemisphere*.

In thirty thoughtfully selected articles, plus a large flavoring of miscellaneous and excerpted paragraphs, the history of the Dominion of Canada, her relations with the other nations of the Western Hemisphere, and her economy are portrayed. The authors range from men of affairs like Lord Halifax and Prime Minister King to scholars like Professor J. B. Brebner of Columbia University, and journalists like Grant Dexter of the *Manchester Guardian*. In contrast with most of the volumes in this series the present compilation is not built around a specific proposition; it is not a pro and con argument but a symposium of divergent opinion that promotes a solid understanding of Canada, the daughter of Empire and the sister of Pan America. Which of these relationships—one of blood, the other of geography—will be most significant in shaping Canada's place in the postwar world is a question that should provoke widespread discussion in America. As an introduction to that question this volume is excellent and its topical bibliographies should help any student in making a more thoroughgoing analysis.

J. JEFFREY AUER, USNR,
Oberlin College (on leave)

The Training of Secondary School Teachers Especially with Reference to English. Report of a Joint Committee of the Faculty of Harvard College and of the Graduate School of Education. Cambridge: Harvard University Press, 1942. $1.50.

Here is a book of more insight and alarm than its matter-of-fact title permits one to suspect. The bushel under which its light is hidden is the fact of its being a committee report, the report (1942) of a committee appointed (1939) by President Conant of Harvard. But there were searching minds on the committee—Gummere, Schlesinger, Howard Mumford Jones, and others less well known to this reviewer. As a result, while the book may have the accidents of the deadly academic, it has the incidents of warning and prophecy.

By way of delimiting the historical and spiritual frame into which contemporary secondary education fits itself, the committee sets down a necessarily merciless summary on the social setting of secondary education in the United States, accented at points like these:

The Times. No children now in secondary school remember . . . prosperous times . . .

or a time free from the possibility of war or from war itself. . . . The pupils of today may . . . think that . . . peace with unemployment and war with employment are the normal alternatives offered by our civilization.

The Pupils. There is . . . diversity in the . . . immediate social and economic background of pupils. . . . Thus the ordinary amenities of life—courtesy, etiquette, civil conversation—learned by some children in the home, must [by others] be learned, if at all, in school.

The Curriculum. Two hundred different "subjects" are now . . . taught in American schools.

The Budget. Mississippi . . . had until recently a total tax income so low that it paid 70% of it for education . . . alone,—providing only $20 per pupil; . . . New York state, . . . spending only 25% of its income, provides $80 per pupil.

The High School Teacher. A survey of the social attitudes of thousands of high school teachers all over the country made in 1936 found more than half disagreeing with the evolutionary hypothesis. Similarly, the National Examination given prospective teachers by the American Council on Education in 1940 disclosed that about one-sixth believed that planting periods are directly affected by the moon.

Natural endowment and general culture vary, but the common levels are likewise low. The Carnegie Study found prospective teachers showing up badly in tests of general culture in comparison with students four years below them, who represent the pupils they must be prepared to teach. One out of four high school seniors surpassed one out of four prospective teachers supposed to be fully prepared to go into the profession.

In brief, the great majority of high school teachers is not drawn from the more intelligent and more cultured element of our population.

This situation, combined with the increase in low-ability students admitted into high schools, makes for a descending spiral of educational standards.

From this leaping point, the committee goes into a rapid and vivid struggle with such chapters as: "Confusion of Aims in High School English"; "Existing Dilemmas in the Training of Teachers"; "Possible Aims of Teaching English in the Secondary Schools"; "Basic Needs and Courses in Education."

This heartily commendatory review must not suppress the fact that the committee wrote as if viewing the oral English problem with the handicap of a curious blind spot. The elaborate air of unconsciousness regarding speech departments and speech teachers would be titillating if one could forget the tragic results in children's lives when men of otherwise good will decline vitally strategic opportunities such as the invitation to submit this report to President Conant presented. Note the following, quoted in the book:

> And now the semanticists ask us what we are doing about the teaching of meaning. If the English teachers are not going to teach semantics, who will? If the English teachers are not going to coach plays; make speech recordings of pupils' voices; teach parliamentary procedure, motion picture and radio appreciation, discrimination in reading magazines, remedial reading, spelling, creative writing, journalism, literary criticism, library skills, etc., who else will?—Robert J. Cadogan, "What Is English For?" *The English Journal,* October, 1940, pp. 626-631.

The answer to these rhetorical questions, as intended in the context, is clear enough—"the English teacher." A later section indicates that the English teacher must face, moreover, "the problem of whether it is important for education and for the national culture that the question of speech and the speech arts shall be approached conventionally or historically."

Ultimately, it begins to appear that the too casual obliviousness to the speech teacher may be an attitude which perforce must break down. If the following excellent long paragraph is a kind of haystack, there is a needle in it. The reviewer has marked the spot with italics of his own.

> There is presumably less disagreement about oral English, and one of the most honorable ambitions of high school teachers is to do something forward-looking about American speech. This desire has two aspects. One is to improve the English spoken by the pupil, both in the sense of enriching the individual vocabulary and in the sense of improving pronunciation. The other aim, not unrelated to vocational training, is to give the pupil sufficient self-confidence to enable him to "talk on his feet" both as a pupil and as an adult. These aims are clear and laudable. However, as appears in the material quoted above, the English teacher is customarily charged with the supervision of the high school debating society, producing the school play, preparing assembly programs, drilling valedictorians, and other similar tasks. The production of plays requires one sort of training; the coaching of

public speech requires a second sort; and the improvement of individual diction, together with the amelioration of speech defects, requires yet a third. *As for the curing of speech defects, here is an area in which unskillful handling can do irreparable damage; and if the improvement of individual speech is to become a regular part of the English teacher's job, a considerable part of his training must be given over to special studies under experts.* How many specialized jobs is the high school teacher expected to learn to do? There seems to be little agreement either among English specialists or among educational specialists as to the exact responsibilities of the teacher with respect to oral English.

Apparently the implication here is that there *are* speech teachers, but only, perchance, in colleges. The English teacher must do all the high school speech teaching, even to the pathological forms of speech correction, but must seek preparation at the hands of "experts" in colleges and universities.

With the existence of speech as such thus recognized, an impulse of generous concession flowers forth. Note the reviewer's italics.

No one, so far as the committee can determine, has yet discovered where the line is to be drawn between curricular and extracurricular activities, what form of preparation for this important task can be wisely made a part of a training program which is already too complex, or whether the larger high schools (and perhaps in time the smaller) may not eventually add to their staff *one or more persons specially trained* for this sort of work.

Later speech teachers are not merely alluded to, they are openly mentioned. See the reviewer's italics below.

It is at least possible that English teachers may learn more from *expert teachers of oral English in the college world* than they have hitherto done; but for this training to be effective, some change of interest may be necessary among *college and university departments of Speech.* Whether it is possible to "teach conversation" directly may reasonably be doubted; and the whole question of proper training in speech habits needs greater investigation.

It should not be necessary to argue the point that the English teacher himself should possess an agreeable, clear, and accurate manner in speaking, but the failure of many teacher-training programs to insist upon this essential quality in the English instructor has undoubtedly admitted into the profession teachers who exemplify the very faults which the committee is eager to see corrected. Certainly no school board should employ any teacher who cannot speak clearly, agreeably, and fluently, but because the English language is itself the substance of English teaching, maltreatment of the mother tongue by English teachers is especially to be deplored.

The report confirms interestingly the thinking which has resulted in experimentation in several colleges in teaching oral and written composition as a part of one process, and that process fundamentally a speech process.

But the voice, the natural breathing periods of the human organism in speech, the natural play of tone, constantly underlie all skillful writing that is not limited to some purely technical purpose or to the barest and bleakest and narrowest expository intention. A rule may be stated in language without any vocal tone, perhaps most usefully so, but any attempt to defend a position, to express feeling, to distinguish between ideas when ideas arouse human interest and have human importance, needs to be animated by a sense of the voice behind the written word. The semanticists tell us that the writer's attitude is an important ingredient of the total meaning of almost every human utterance, and they are prophets of an old gospel on this point. But much of the writer's attitude, his tone, his way of taking his subject, make themselves felt by the play of voice in the written language, which may be regarded as a device for communicating speech without the presence of the speaker. In literature, dramatic tension, whether in the stage play, the novel, or the lyric poem, is largely a tension transmitted by voice—the personal tone of the writer felt in the style, which is an extension of his voice to the page; the contest of emotions in the dialogue, which follows the patterns established by the play of human feelings back and forth in conversation; the inner monodies of the characters in soliloquy or in "stream of consciousness," which must approximate to their natural speech; the breaks and deviations of rhythm in verse, which bend to the natural intonations of the spoken phrase.

Every human being undergoes his first experiences with language through speech. Both the comprehension and the use of language begin with speech. Written language is a later development, and depends on the word heard and the word spoken for full understanding and full control of expression. Education may well have lost

irreparably by abandoning the old habit of reading aloud, and of memorizing; for what was memorized was spoken. It brought into play the entire vocal mechanism, to which both comprehension and expression through written symbols may well be more closely related than educators have lately perceived.

The matter is closed with a firm but reasonable dogmatism:

Both the speech and the writing of students must be brought to a higher level of correctness; but correctness is not to be conceived of as merely formal, as a bookish, impersonal conformity to rule.

The modern emphasis on listening has its confirmation too.

The plain ability to read and the plain ability to listen intelligently when others speak or read aloud are as essential elements in a general education as the plain ability to write with reasonable competence. Preferably, these abilities should have been generally acquired before the level of the "senior" high school.

It must be conceded that the book does not intentionally make conspicuous its attitude on English-Speech relationships. It is, in fact, only its quasi-nonchalance in at first disregarding and then, under pressure, belatedly recognizing speech as an entity that becomes in itself conspicuous. Attention to this attitude has consumed space in this review to the exclusion of many other fine portions of the discussion, even the final chapter on "Conclusions and Recommendations." The book is a good one, and deserves to be read and discussed fully.

C. M. WISE,
Louisiana State University

English Literary Criticism: The Medieval Phase. By J. W. H. ATKINS. Cambridge: At the University Press: New York: The Macmillan Company, 1943; pp. ix + 211. $3.00.

Around 695 Aldhelm in his *De Septenario* briefly treated the subject of Latin meter. Near 1528 John Skelton wrote a poem called "A Replycacion agaynst certayne yong scolers abjured of late," in which he defended poetry against its detractors. The fact is that the first of these writings is the earliest treatise by an Englishman on matters connected with literary theory, and the second, in its discussion of the nature and function of poetry and of the doctrine of the divine inspiration of the poet, begins to show signs of the widening literary curiosity of the Renaissance. The eight centuries between the dates of these two works produced many other documents bearing a family resemblance to each other and constituting in a real sense the true beginnings of critical activity in England. It is Mr. Atkins's purpose to describe these documents and to relate them to their own and earlier times. He approaches his task with the indispensable equipment provided by his preparation of an earlier two-volume work, *Literary Criticism in Antiquity* (Cambridge, 1934), and with the guidance of several recent treatments of medieval rhetoric and poetics like Faral's *Les Arts Poétiques du XII^e et du XIII^e Siècle,* Baldwin's *Medieval Rhetoric and Poetic,* and Osgood's *Boccaccio on Poetry.* So equipped and so guided, Mr. Atkins has studied the basic materials upon which a sound evaluation of early English criticism must depend, and has produced a book of great interest and value to students of medieval rhetoric and literary theory, and to critics and historians of English literature.

His basic materials appear in compendious medieval Latin works on non-literary subjects; in Latin tractates on rhetoric, grammar, dialectic, metrics, tropes and figures, orthography, letter-writing; in Latin treatises on poetry; in vernacular poems; in prefaces to translations; in occasional outbursts against theatrical entertainment and miracle plays. He makes liberal use of some three dozen important sources of these materials; he deals solidly with nineteen major writers; his book can be said to represent in good measure what the foremost Englishmen of the period under discussion had to say on literary matters. He gives greatest emphasis to John of Salisbury's humanism, to Geoffrey of Vinsauf's *Poetria Nova,* to John of Garland's *Poetria,* and to the anonymous vernacular poem, *The Owl and the Nightingale.* This poem, indeed, is of particular interest. In it is found what Mr. Atkins calls "the first venture in vernacular criticism" (p. 145). Attention by no means incidental is paid by him to such early writers as Bede and Alcuin, and to such later ones as Grosseteste, Roger Bacon, Richard of Bury, Wiclif, Chaucer, Caxton, and Hawes.

It is inevitable that Mr. Atkins's conclusions should now and then be open to question, for example, his discussion of Alcuin's

Rhetoric (pp. 54-58). He says that Alcuin "drew on Isidore and also Cicero's *De Inventione*, an early and immature work which represented merely an epitome of the teaching prior to Cicero's day, and contained nothing of his later and more suggestive doctrines" (pp. 54-55). Later (p. 57) he adds that Alcuin's epitome of *De Inventione* represented "the least valuable part of the ancient teaching on rhetoric." Two amendments to these statements may be suggested. First, Mr. Atkins evidently borrows his remark about the sources of Alcuin's *Rhetoric* from West's *Alcuin and the Rise of the Christian Schools*, p. 104, or from Page's *The Letters of Alcuin*, pp. 84-86. It would have been better had he relied upon Halm's edition of the *Rhetoric*. Halm shows that Alcuin borrowed mainly from *De Inventione* and Julius Victor's *Ars Rhetorica*, although he does not explore the full extent of either debt. Secondly, writers on medieval rhetoric and literary theory should abandon their habit of referring to Cicero's *De Inventione* as an immature book. It is true that Cicero himself characterizes *De Inventione* in terms like these (see *De Oratore*, 1. 2. 5), and thus is responsible for a judgment that has become trite. But Cicero can be excused on the grounds that he is expressing the conventional attitude of an older man towards a work of his youth. We do not have that excuse. For it is not true that *De Inventione* can be judged immature on intrinsic evidence; nor is it right to add that it contains nothing of Cicero's later and more suggestive teaching, and that Alcuin's epitome of it represents the least valuable part of the ancient teaching on rhetoric. This is not the place for a discussion of such matters. The two amendments, however, are based upon this reviewer's investigation of Alcuin's sources and of the meaning of his (and Cicero's) doctrine of invention. *De Inventione* was an influential book during the Middle Ages. It was a very important book in rhetorical history when it was first published by Cicero.

But these are minor considerations when one looks at the scope and value of Mr. Atkins's book. Remarkably free of proofreader's errors and agreeably printed and bound, it can be enthusiastically recommended as attractively made, well written, soundly conceived, and richly informed.

WILBUR SAMUEL HOWELL,
Princeton University

The Human Voice. By FRANKLIN D. LAWSON. New York: Harper and Brothers, 1944; pp. ix + 94. $2.50.

In the preface to his book *The Human Voice*, the author, Franklin D. Lawson, M.D., states his aim as being ". . . to present in a simple manner a practical and easy method for correct production of the speaking and singing voice." The author achieves his purpose in giving a concise, straight-forward statement of his method. Since Dr. Lawson has had medical training and experience as a specialist in throat surgery as well as experience as a professional singer and teacher of voice, many readers will wish that book contained a broader discussion of voice training problems. In this particular volume the subjective reasoning and traditional method of the teacher is much more apparent than the thinking of the scientifically trained person.

The book contains two divisions: the first on the speaking voice and the second on the singing voice. In the first chapter the fundamental principles of voice production are given as being the mechanism of vocal sound, breathing, tone production, language, and expression. Following there is a brief chapter on each of these principles with a minimum of practice material. Detailed explanations of physiological and physical functions are purposely avoided. Although a reader cannot help but feel sympathetic with an attempt to omit such information which is frequently injected with no apparent purpose in books on voice, he must at the same time wonder how Dr. Lawson can make such a sharp distinction between the use of diaphragm and costal breathing. He will also wonder how photographs showing positions of lips can help the student produce vowels with greater clarity.

The book presents well the generally accepted and frequently questioned methods for improving voice. The speech teacher will find it interesting as a clear statement of these traditional methods. Because of the brevity which borders on sketchiness, as well as the limited amount of practice material the book is not adapted for use as a text in a course.

HAROLD WESTLAKE,
Northwestern University

University Debaters' Annual. Edited by EDITH M. PHELPS. New York: H. W. Wilson Company, 1944; pp. 342. $2.25.

This is the thirtieth annual volume of a

series now well established as a representative cross-section of collegiate activity in discussion and debate in this country. The book presents ten discussions and debates on the following eight subjects: "The Accelerated College Program," "Control of Conquered Countries After the War," "Reconstituting the League of Nations," "Inter-American Cooperation," "International Police Force," "Permanent Federal Price Control," "Permanent Government Economic Controls," and "Lowering the Voting Age." The last is the national high school debate question for 1944-45.

Six of the ten arguments are traditional type debates, three are symposia, and one is a panel-forum. In only one case was a decision given. One of the debates and all of the discussion forms were broadcast. Cross-question, direct clash, and problem solving forms are not included. Speakers number 39, of whom 25 are men (six in V-12 units) and 14 women. They represent 22 colleges distributed from Northwestern to Texas, and from Bates and Bowdoin in Maine to Redlands and Southern California in the Southwest. The Southeast and Pacific Northwest have only individual representation in some of the forum discussions.

Among the most interesting features of the volume are (1) the two Bates-Bowdoin radio arguments, (2) the Nebraska Forum of the Air, and (3) the panel discussion on "Inter-American Affairs." The Bates-Bowdoin meetings present a useful technique of frequent participation by the announcer resulting in very short speeches and frequent change of voices. A similar but even more varied give-and-take is achieved in the Nebraska forum. Here a student moderator directs and summarizes the entire symposium, which takes the form of a vital, well-planned conversation. The participants are five top-ranking speakers from the discussion contest which brought together at the University of Nebraska more than 150 students from 25 colleges. In comparing this symposium with the New York-Columbia debate on a similar subject, one is impressed by the more detailed and substantial use of evidence in the debate. The panel discussion on "Inter-American Affairs" was the final meeting of the National Discussion Contest sponsored by the Coordinator of Inter-American Affairs and the American Council on Education. Participants, representatives of six different colleges, were winners of the various regional contests over the country. The panel speeches were followed by questions presented in writing from the floor.

On the whole this volume gives evidence of war-time excellence in discussion and debate of which our profession may be proud. Not all the speeches are of the highest quality, but the general level is very high and some of the work is superb as far as can be judged from the printed page. This reviewer raises only one main question: Does the six to four ratio of traditional debates to discussion forms actually represent the proportion of their use in our colleges and their relative importance in our society?

HORACE G. RAHSKOPF,
University of Washington

Speech Abstracts. By CLYDE W. DOW. Amherst: Massachusetts State College, 1941. (Mimeographed.) $1.00.

Since 1941 Mr. Dow has been publishing an annual volume of condensed reports of experimental and objective studies prosecuted by students for graduate degrees in speech. The reports are prepared by local editors at the institutions where the investigations were originally done. Since the publication of Volume I (1941) the number of collaborating colleges and universities has risen from twenty-one to forty, and a total of one hundred and forty-three graduate studies has been reported to date. The abstracts are systematically arranged and include among other items of information, a statement of the problem investigated, descriptions of subjects and materials, procedures and conclusions. The last two volumes have also included some reports of published studies. One page is allowed for master's studies and two pages for doctoral theses. The four published volumes contain a total of 235 pages.

Speech Abstracts renders a service of unique and genuine value to the field of speech by providing detailed information about statistical and experimental theses, which in the absence of formal publication, would remain unknown outside of the institutions at which they originated.

HOWARD GILKINSON,
University of Minnesota

IN THE PERIODICALS

MARIE HOCHMUTH, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

BARNARD, RAYMOND H., "Wendell Phillips' Preparation for Speaking," *School Activities*, XVI (November, 1944), 90-91.

With few exceptions, such as the Phi Beta Kappa address, which was written out and "memorized down to the last syllable," the speeches of Phillips were delivered extemporaneously. The writer finds that at the outset of his career, Phillips probably prepared "carefully," but that he came to "depend upon his accumulation of knowledge and his tried habit of thinking on his legs in later years."

CANTRIL, HADLEY, "The Issues—as Seen by the American People," *The Public Opinion Quarterly*, VIII (Fall, 1944), 331-347.

A prognostication of the outcome of the Roosevelt-Dewey campaign, resulting from a comprehensive analysis of opinion polls on a variety of questions. "In so far as issues are important, the outcome of the election will depend on what point the majority of people think we have reached on the continuum that runs from war to peace."

DURR, CLIFFORD JUDKINS, "Freedom of Speech for Whom?" *The Public Opinion Quarterly*, VIII (Fall, 1944), 391-406.

A member of the Federal Communications Commission discusses the problems raised by the adoption, in 1941, of regulations dealing with the relationship of broadcasting stations to the networks. "In determining the course of the future, radio can play its part for good or evil, depending upon whether it is the voice of the few or an outlet for full information and free expression, as uncurbed by commercial as by political restraints."

FLORY, JOHN, "The Challenge of Television," *Educational Screen*, XXIII (September, 1944), 284-285, 317.

The subject matter best suited for television has an "urgency appeal" or "sense of immediacy." The writer, discussing television as the "highest culmination yet achieved by Man in his struggle to perfect the art of communication," urges that it be "harnessed to the cause of better understanding between neighbors."

LAZARSFELD, PAUL F., "Has Radio More Influence Than Press?" *Broadcasting*, XXVII (October 16, 1944), 58.

An analysis of results of monthly interviews with 600 residents of Erie County, Ohio, during the Presidential campaign of 1940 indicates that "to the extent that the formal media exerted any influence at all on vote intention or actual vote, radio proved more effective than the newspaper."

LAZARSFELD, PAUL F., "The Election Is Over," *The Public Opinion Quarterly*, VIII (Fall, 1944), 317-330.

An intensive study conducted by means of successive interviews with residents of Erie County, Ohio, during the Presidential campaign of 1940 reveals that "elections are decided by the events occurring in the entire period between two Presidential elections and not by the campaign."

MAJOR, JOHN C., "Winston Churchill's Figures of Speech," *Word Study*, XX (October, 1944), 3-4.

Churchill's effective use of "powerful figures of speech" constitutes an "important aspect of the eloquence that helped save England." The author discusses his use of balance, antithesis, repetition, and climax, and also remarks on the chief sources of the metaphors and similes.

MCMURRY, ROBERT N., "Psychology in Selling," *The Journal of Marketing*, IX (October, 1944), 114-118.

Advertising must improve its "precision" in a postwar world. Guess-work, trial-and-error methods, and appeals that are pri-

marily illogical must give way to more effective methods and a fuller use of statistics and resources which the sciences of psychology and psychiatry offer.

SEIVER, GEORGE O., "Cicero's *De Oratore* and Rabelais," *PMLA*, LIX (September, 1944), 655-671.

Both Rabelais and Cicero "look upon rhetoricians as the cause for the evils which they want to eliminate." Some of the supposedly 'medieval' vestiges remaining in Rabelais are, instead, soundly classical, deriving from *De Oratore* both in letter and in spirit.

SMART, HAROLD R., "The Alleged Predicament of Logic," *The Journal of Philosophy*, XLI (October 26, 1944), 598-604.

"Symbolic," "pure," and "instrumental" logicians all find themselves confronted with the "alleged predicament, consisting of the apparently inevitable circularity attaching to logical first principles." The writer finds the source of the predicament in the "confusion" regarding the aims of logic and insists that if logicians relinquish the "wholly extraneous notion" that the theory of inquiry "has itself to be inquiry," the predicament vanishes.

SWAN, MARSHALL W. S., "The Sweet Speech and Spenser's (?) Axiochus," *ELH, A Journal of English Literary History*, XI (September, 1944), 161-180.

Rediscovery in 1931 of the translation of the Platonic dialogue, *Axiochus*, the authorship of which was attributed to Spenser, has brought renewed attempts to discover the real authorship of both the translation and the "Sweet Speech" which were originally published in a single volume. The writer ferrets out information pertaining to the occasion for the "Speech" and attributes both the translation and the speech to Anthony Munday.

DRAMA AND INTERPRETATION

ALLEN, SHIRLEY, "A Successful People's Theatre," *Theatre Arts*, XXVIII (October, 1944), 598-604.

The story of how Samuel Phelps introduced legitimate drama to the poorer people in the outlying districts of London. The writer discusses Phelps from the point of view of actor and theatre manager.

BENTLEY, ERIC RUSSELL, "The Theatres of Wagner and Ibsen," *The Kenyon Review*, VI (Autumn, 1944), 542-569.

Between them, Ibsen and Wagner "are the 19th Century," the one representing its positive, and the other its negative pole. They both accepted the 19th century theatre as it was, the picture-frame stage, realistic settings, dark auditorium, and the "mystic gulf" separating the actor from the passive audience which 'surrenders' to the play. Nevertheless, "in essentials," they were poles apart, Wagner drawing content from the Teutonic myth and employing the music drama as the vehicle, and Ibsen focusing on modern incidents culled from newspapers or from direct contact, with the realistic drama as his vehicle.

CHEN, KARL CHIA, "China Looks Ahead," *Theatre Arts*, XXVIII (November, 1944), 670-674.

The article is a discussion of the progress of the "spoken drama" in China under the stimulus of war, with particular reference to the growth of professional acting in Chungking, and the character and attitudes of audiences.

COOKE, ANNE M., "Eighteenth Century Acting Styles," *Phylon: The Atlanta University Review of Race & Culture*, V (Third Quarter, 1944), 219-224.

The writer studied the acting styles of David Garrick, Mrs. Siddons, and Edmund Kean in order to discover what relationship existed between their art form and the dominant trends which are known to have obtained in other art and literary expressions in the eighteenth century. The study reveals that "the theatre maintained its popularity because the actor so completely articulated the dominant trends in taste."

CORSON, RICHARD, "Color for the Stage," *The Players Magazine*, XXI (October, 1944), 7-9, 22.

Part I of a "Nonprofessional Designer's Manual" concerned with the theory of color. Color is discussed in terms of the triple role of chemist, physicist, and psychologist that must be assumed by the theatre artist.

GUTHRIE, TYRONE, "Some Notes on Direction," *Theatre Arts*, XXVIII (November, 1944), 649-653.

The writer discusses the function of a theatrical director. Following the tradition of Reinhardt, the writer distinguished the "first-rate director" by "the power subconsciously to evoke from each individual under his direction a performance that is both a full expression of personality and a just contribution to the desired ensemble."

HUTCHENS, JOHN K., "Paul Robeson," *Theatre Arts*, XXVIII (October, 1944), 579-585.

The writer traces the evolution of Robeson's dramatic artistry from his school days in which "oratory was the basis of my approach to the theatre" to his achievement of the "actor's approach" in his portrayal of Othello.

LASSNER, RUDOLPH, "Sex and Age Determinants of Theatre and Movie Interests," *The Journal of General Psychology*, XXXI (October, 1944), 241-271.

The report of an investigation carried out in Vienna, where 336 subjects were questioned about their attitudes toward theatre and movie performances. The investigator reports that "sex and age play a decisive part in the interest patterns of theatre and movie patrons." The report has been "partly checked against similar American research."

NETHERCOT, ARTHUR H., "Oscar Wilde and the Devil's Advocate," *PMLA*, LIX (September, 1944), 833-850.

A discussion of self-identification in Wilde's plays and novels. The author concludes that "judged by his writings he was a moral man, though judged by his life he was not." In the paradox lay "the way of truth."

RASCOE, BURTON, "Television: A New Stage for Talent," *Pageant*, I (December, 1944), 116-119.

Television's demand will be for "live actors and actresses of tested talent and experience on the stage, or for youngsters trained in the best traditions of dramatic art." The writer finds in television the means by which the art of acting will be rehabilitated after its long era of deterioration induced by the movies and the radio.

REMENYI, JOSEPH, "William Saroyan: A Portrait," *College English*, VI (November, 1944), 92-100.

Saroyan's plays and other writings are examined and appraised. He is seen as a "cross-breeding of sincerity and twistedness," and as a prolific writer "passionately in love with publicity, with humanity, and with himself," lacking the detachment of creative understanding and conscientiousness.

WIMSATT, W. K., "One Relation of Rhyme to Reason: Alexander Pope," *Modern Language Quarterly*, V (September, 1944), 323-338.

In a discussion of verse, and more particularly of rhyme, the writer develops the idea that verse gives to poetry a quality of the concrete and particular not merely in virtue of "being a simultaneous and partly irrelevant performance, but in virtue of a studiously and accurately alogical character," thus imposing upon the meaning a counterpattern and acting as a "fixative or preservative of the sensory quality of words." In applying his theory to Pope, the author attempts to bring out a basic relation of rhyme to reason or meaning.

LANGUAGE AND PHONETICS

BELL, DANIEL, "Word Surrealism," *Partisan Review*, XI (Fall, 1944), 486-488.

Characteristic of the ideological confusion of our time is the description of social forms not fully understood in word combinations in which a "negative adjective cancels out the formal meaning," as is apparent in such combinations as "secular religion," "totalitarian liberal," "monopolistic competition," "democratic corporativism," and the like. The writer looks back to the last war and discovers it to have been accompanied by surrealism in art and rationalism in politics; in the present war he finds a "neo-classicist revival in art and the emergence of word surrealism in politics," wherein the "secret is locked in the dialectic and Marx lies on his head in the grave."

BURT, STRUTHERS, "For a Literary Lend-Lease," *The Saturday Review of Literature*, XXVII (November 4, 1944), 5-6.

The writer recommends that the novelists of Britain and America hold a conference and exchange secrets, for, whereas the

"Americans have something to say, and continue to say it badly; the English—at least, for the present—have little to say, and continue to say it beautifuly." Churchill is singled out to epitomize the power of the English to use language masterfully.

FRIEDL, BERTHOLD C., "Techniques in Spoken Language," *The Modern Language Journal*, XXVIII (October, 1944), 476-498.

A discussion of specific procedures in the A.S.T.P. "Foreign Area and Language Studies." A syllabus for two terms in A.S.T.P. Russian, used at the University of Missouri, is included.

GIBBENS, V. E., "Notes on Indiana Speech," *American Speech*, XIX (October, 1944), 204-206.

The article discusses several dialect words of Indiana, and offers variations on compilations by Paul G. Brewster in his "Folk 'Sayings' from Indiana," and "More Indiana Sayings."

GLICKSBERG, CHARLES I., "Semantics in the Classroom," *The English Journal*, XXXIII (October, 1944), 408-414.

An English teacher takes the position that there is no antagonism between English and general semantics, pointing out that teachers of English are semanticists "without knowing it." The writer discusses typical classroom situations growing out of verbal confusion and indicates the difficulties of teaching the relativity of meaning in language.

LOWIE, ROBERT H., "American Contributions to Anthropology," *Science* (October 13, 1944), 321-327.

American scholars, aware of the amazing diversity of speech in the Western Hemisphere, have accumulated a vast mass of material for philological analysis. "By and large, our linguists have probably been more conspicuous in displaying a fruitful combination of empirical knowledge, technical expertness, breadth of view and insight than any other group of American anthropologists."

MAURER, D. W., "'Australian' Rhyming Argot in the American Underworld," *American Speech*, XIX (October, 1944), 183-195.

A study showing that approximately 97% of the so-called "Australian" cant of criminals is American or British in origin. The article presents tables showing the relative concentrations of argot in various areas of the United States. A glossary is also included.

OVERSTREET, BONARO, W., "How to *Stay Alive* as Long as You Live: You Are as Young as Your Words," *National Parent-Teacher*, XXXIX (November, 1944), 14-16.

Words reflect the activities or interactivities of the mind and spirit. The writer compares the use of words as observed in elderly people with the use of words by children, concluding that "words have life in them and are eternally young when they tell us unmistakably that back of them lies a vivid encounter with life."

SPITZER, LEO, "Anglo-French Etymologies," *Studies in Philology*, XLI (October, 1944), 521-543.

A study of the historical genesis and semantic relations of the words harlot, lampoon, lapel, loiter, pernickety, squander, queazy, and turmoil.

SPEECH SCIENCE

BARRETT, KATHERINE, "The Value of Individual Hearing Aids," *The Volta Review*, XLVI (October, 1944), 553-557, 608.

The article discusses the procedure used in a comparative study of fifty-seven deaf and hard of hearing children wearing individual hearing aids and fifty-seven children not using hearing aids to determine progress of selective achievements.

BENDER, JAMES F., "Test Your Speech Habits," *Science Digest*, XVI (December, 1944), 73-74.

A list of the 25 speech habits found to be most annoying by 250 college men and women who were asked to evaluate 100 recognized annoyances pertaining to speaking.

GALAMBOS, ROBERT, and HALLOWEL DAVIS, "Inhibition of Activity in Single Auditory Nerve Fibers by Acoustic Stimulation," *Journal of Neurophysiology*, VII (September, 1944), 287-303.

A report showing that spontaneous activity in auditory fibers may be abolished when appropriate sounds are presented to the ear, and that inhibition may result when a second

tone is sounded in the presence of a first tone which initiates nerve impulses when sounded alone.

GROSSMAN, FREDERICK M., and CHARLES T. MOLLOY, "Physical Characteristics of Some Bone Oscillators Used with Commercially Available Audiometers," *Archives of Otolaryngology*, XL (October, 1944), 282-287.

A report of results of physical tests to which two common types of commercially available bone oscillators for audiometers were subjected in order to discover sources of errors. The writers conclude that errors "are in the bone conductor itself and not in a particular manner of testing or in psychologic factors."

HINES, H. M., "Neuromuscular Denervation, Atrophy and Regeneration," *Federation Proceedings*, III (September, 1944), 231-235.

The report is a description of the changes that occur in skeletal muscles following the loss of their nerve supply and of the changes that take place in these muscles when they undergo regeneration subsequent to reinnervation.

JACKSON, JOSEPH, "A Survey of Psychological, Social, and Environmental Differences between Advanced and Retarded Readers," *Journal of Genetic Psychology*, LXV (September, 1944), 113-131.

A comparative study of 300 advanced readers and an equal number of retarded readers in Grades 2-6 of the Fordson School District, Dearborn, Michigan, desgined to discover causal relationships from data obtained through investigation of home conditions and from personal observations of subjects.

LARSELL, O., EDWARD MCCRADY, and LT. JOHN F. LARSELL, "Development of the Organ of Corti in Relation to the Inception of Hearing," *Archives of Otolaryngology*, XL (October, 1944), 233-248.

Histogenetic study of the organ of Corti reveals that the earliest differentiation of the organ of Corti to an apparently functional stage occurs "in the upper part of the basal coil and the adjacent lower part of the medial coil." "The differentiation of the organ of Corti, especially that of the pillars and the supporting apparatus, is interpreted as gradually modifying and refining the elasticity of the basilar membrane, thereby making the mammalian cochlea more efficient as a sound receptor, compared with that of birds, which do not possess an organ of Corti, and also in some way extending the tonal range." The writers conclude that "because the structural characteristics of adult cochlea, as well as the phenomena of differentiation and of receptivity of the developing organ as shown in the opposum, leave much to be explained under the conception that the tone-analyzing mechanism is composed of a series of individual resonators on the basilar membrane, some other physical principle, possibly similar to the theoretic waves of Reboul, should be considered as offering a more satisfactory explanation of tonal localization."

ROSEBERRY, H. HEWELL, and W. CONLEY SMITH, "The Rayleigh Disk as a Laboratory Instrument," *The Journal of the Acoustical Society of America*, XVI (October, 1944), 123-125.

The writers discuss the construction of the Rayleigh Disk and its use in the experimental verification of the theoretical resonant frequencies of a Helmholtz resonator of variable dimensions.

SCOW, ROBERT O., and MARGARET E. ROBINS, "Apparatus for the Study of Delayed Reaction in Children," *Journal of Genetic Psychology*, LXV (September, 1944), 177-179.

A pictorial representation and explanation of an electrically controlled apparatus presenting a form of multiple choice situation designed for the study of memory in young children.

SHOOK, EARLEY M., ROBERT W. OLSON, and ROBERT B. KERR, "Combination of Amplitude and Frequency Modulation for Communication in Seismograph Exploration for Petroleum Reservoirs," *Proceedings of the I.R.E.*, XXXII (October, 1944), 583-590.

The writers discuss specific problems of the communication of speech and certain generated electrical impulses in the presence of severe static and sound interferences growing out of geophysical exploration by the seismic method.

SILVERMAN, S. R., "Clinical Comparison of Air and Bone Conduction Hearing Aids in Cases of Conductive Impairment of Hearing," *The Journal of the Acoustical Society of America*, XVI (October, 1944), 108-112.

The purpose of this paper is "to present comparisons of performance of air and bone conduction hearing aids, under clinical conditions, in cases of conductive impairment using improvement in speech intelligibility and pure tone gain as evaluative criteria." The findings seemed to indicate a "superiority of air conduction hearing aids over bone conduction instruments in cases of conductive impairment based on both speech intelligibility tests and pure tone tests with the margin of favor under the latter conditions increasing with frequency."

WELCH, W. KEASLEY and MARGARET A. KENNARD, "Relation of Cerebral Cortex to Spasticity and Flaccidity," *Journal of Neurophysiology*, VII (September, 1944), 255-268.

A presentation of experiments showing the effect on spasticity, flaccidity, and paresis of single or combined ablations from the various parts of the sensorimotor cortex.

THE TEACHING OF SPEECH

BROWN, CHARLES THOMAS, "What Do You Want to Hear?" *Education*, LXV (September, 1944), 9-12.

A discussion of principles, methods, and objectives in reference to the exercise of the "freedom of speech." We attest a distorted philosophy, and one that will not succeed in speech "when we place self-effectiveness above honest communication." The author contends that the "biggest weakness in speech education down through the centuries has been that we have taught, as the major content of speech, method, technic, style," and not the communication of ideas.

HATFIELD, W. WILBUR, "A Versatile Procedure," *The English Journal*, XXXIII (October, 1944), 428-432.

The small-group procedure, although not a procedure that everyone "ought" to use, is one way of meeting a number of needs that arise in the classroom, such as providing a suitable audience for training in story-telling, and social conversation, and treating individual differences.

JAYNE, CLARENCE D., "A Study of the Learning and Retention of Materials Presented by Lecture and by Silent Film," *Journal of Educational Research*, XXXVIII (September, 1944), 47-58.

A study of the learning tendencies of 271 pupils of 10 freshman General Science classes at Stevens Point, Wisconsin, indicates that the "increased learning which comes from the use of visual materials, as determined by many investigations, is not due primarily to the visual experience alone, but rather to the adding of a visual experience to other teaching procedures." The investigator concludes that the most effective learning will probably come from the "proper integration of many types of experience—not from concentration upon one."

PERRYMAN, JUNE, "Speech Classes are More Interesting Now!" *Recreation*, XXXVIII (October, 1944), 371-372, 388-389.

Coldwater High School, Coldwater, Michigan, has made speech classes more interesting and vital by relating them functionally to the community. Students give sales talks, conduct job interviews, prepare pep talks for theatrical productions, make use of the Victory Speakers' Bureau, and participate in a multitude of other stimulating community projects.

ROZELLE, NELSON, "Starting the Beginner in Speech," *Ohio Schools*, XXII (September, 1944), 250, 251.

The author emphasizes that the "body must first be trained," before the memory is loaded up with the prepared speech. A series of drills suitable for practice by groups is presented in order to help the student attain physical freedom, directness, and control.

"Sixth Midwestern Forum on Visual Teaching Aids," *Educational Screen*, XXIII (September, 1944), 292-296, 308, 310.

A verbatim record of a panel discussion and audience participation on the subject "What Can the Schools Learn from Wartime Uses of Visual Aids?"

WARNER, JAMES H., "Émile in Eighteenth-Century England," *PMLA*, LIX (September, 1944), 773-791.

Émile stands at the head of Rousseau's works in point of eighteenth-century English diffusion, but its reputation was predomi-

nantly unfavorable. British readers, in their absorbed attention to numerous details and digressions, did not recognize its distinctive emphasis on "education as an inner development rather than an injection from outside."

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BENNETT, JOSEPHINE, "Lip Reading for the Deaf Child," *The Volta Review*, XLVI (September, 1944), 489-494, 546.

The writer, considering lip reading as largely "psychological," presents a series of helpful devices for teaching it casually and naturally to young children.

BERRY, GORDON, COMDR. FRANCIS L. LEDERER, CAPT. E. H. TRUEX, and DEAN M. LIERLE, "Symposium: The Rehabilitation of the War-Deafened," *The Laryngoscope*, LIV (September, 1944), 482-510.

The papers composing the Symposium discuss the historical and veterans' aspects of rehabilitation of the war-deafened, the Navy program, the program at Deshon General Hospital, and the civilian program of the American Academy of Ophthalmology and Otolaryngology.

CANNON, A. BENSON, "Dermatologic Diseases of the Oral Cavity," *Modern Medicine*, XII (October, 1944), 117-118.

A short discussion of symptoms of diseases common to the oral cavity.

CLERF, LOUIS H., "The Preepiglottic Space, Its Relation to Carcinoma of the Epiglottis," *Archives of Otolaryngology*, XL (September, 1944), 177-179.

The writer accounts for the unfavorable results obtained in certain of his early cases of vestibular cancer on the basis of subsequent investigations which have convinced him of the importance of the pre-epiglottic space, an area susceptible to early invasion because of the absence of an effective limiting barrier on its posterior boundary. He advances the theory that since carcinoma of the anterior portion of the larynx above the vocal cords "invariably perforates the epiglottis and commonly invades the preepiglottic space before it is recognized clinically, it is necessary to deal surgically with this space."

CRIDER, BLAKE, "A Battery of Tests for the Dominant Eye," *The Journal of General Psychology*, XXXI (October, 1944), 179-190.

Following the general principle that intelligence tests of an individual nature use a variety of different items, the writer discusses seven different tests to determine eye dominance.

DAVIS, EDWIN B., "American Nasality," *The English Journal*, XXXIII (September, 1944), 387.

The writer remarks on the origin and prevalence of nasality, and presents several tests designed to aid in making one aware of nasality in his own voice. The recommendation is made that it would "do no harm to denasalize a bit all of our American voices."

EMERY, THEODORE E., "Stuttering Can Be Eliminated," *Maine Teachers' Digest*, V (October, 1944), 65.

The director of The Emery Institute urges the divorce of stuttering from "speech defects," and presents a therapy based on "concentration," "co-ordination," and "orderliness." The chief reliance of the teacher must be on "true understanding of the different phases of the affliction, which as time goes on will deepen into real insight."

FERGUSON, GEORGE B., "Hemangioma of the Adult and of the Infant Larynx," *Archives of Otolaryngology*, XL (September, 1944), 189-195.

The article surveys the literature pertaining to hemangioma, discusses etiologic, diagnostic, and therapeutic aspects, and presents a report of two cases.

GOLDSTEIN, KURT, "Physiological Aspects of Convalescence and Rehabilitation Following Central Nervous System Injuries," *Federation Proceedings*, III (September, 1944), 255-265.

The paper presents a methodologic approach in the analysis of brain defects and in therapeutic procedure. Among other things, the article gives extensive consideration to language performances, and the rehabilitation of patients whose word finding capacity, and capacity of abstraction have been impaired.

GUILFORD, J. P., and HOWARD MARTIN, "Age Differences and Sex Differences in Some Introvertive and Emotional Traits," *The Journal of General Psychology,* XXXI (October, 1944), 219-229.

A personality study based on scores obtained from J. P. Guilford's "An Inventory of Factors STDCR," conducted with subjects drawn from a Middlewestern area.

HUGHSON, WALTER, "Unilateral Deafness," *The Laryngoscope,* LIV (September, 1944), 467-481.

The writer analyzed 1,400 cases of hearing loss of all degrees of impairment from slight to complete, classifying them according to etiologies. The study shows unilateral deafness to be a "significant factor in the total problem of hearing loss in the general population," and that a great majority of cases owe the defect to an acute or chronic infection.

JOHNSON, LT. COL. M. R., "Bilateral Acoustic Neuritis," *Archives of Otolaryngology,* XL (October, 1944), 261-265.

A survey of the literature dealing with acoustic neuritis, and the report of a case.

KATZENELBOGEN, S., "Psychotherapy," *Annals of Internal Medicine,* XXI (September, 1944), 412-420.

In treating patients by means which appeal to both the intellectual and emotional functioning of the individual, the therapist deals with problems that are medical and others which grow out of interrelationships with environment and the community. The article contains a classification of modes of approach and a discussion of "Non-Specific" and "Specific or Genetic-Dynamic" modes. Psychotherapeutic interviews are also discussed.

LEAVITT, HAROLD J., and HAROLD SCHLOSBERG, "The Retention of Verbal and of Motor Skills," *Journal of Experimental Psychology,* XXXIV (October, 1944), 404-417.

The report of an experiment involving 48 subjects given ten repetitions of a list of 15 nonsense syllables and ten 30-second trials on a pursuit rotor to determine whether or not a specific motor skill is better retained than is a specific verbal one, after 1, 7, 28, and 70 days. The tester discovered that "at all four intervals, the pursuit habit was retained better than was the nonsense syllable list."

PIERSON, PHILIP H., "Primary Carcinoma of the Trachea," *The Journal of the American Medical Association,* CXXVI (September 23, 1944), 206-209.

The article surveys the American and foreign literature pertaining to primary carcinoma of the trachea. It also presents one case study and discusses problems relating to therapy.

POWERS, LEVERSIA L., "New Developments in the States," *Journal of Exceptional Children* (October, 1944), 16-18.

Among other aspects of the program for the education of children with exceptional physical and mental needs in Pennsylvania, are provisions for the care of cleft palate cases and for the annual testing of the hearing acuity of public school children.

"Rehabilitation of the War-Deafened," *Modern Medicine, The Journal of Diagnosis and Treatment,* XII (September, 1944), 151, 152.

A discussion of the rehabilitation curriculum for deafened soldiers at centers established at Butler, Pa., Chickasha, Okla., and Santa Barbara, Calif.

RIGLER, LEO G., "Bronchial Obstruction: Roentgenologic Observations," *Modern Medicine, The Journal of Diagnosis and Treatment,* XII (September, 1944), 55-69.

The article contains a classification of extrinsic and intrinsic factors responsible for bronchial occlusion. Exact localization and determination of the nature of the bronchostenosis are important in order to permit a proper surgical approach.

ROONEY, ALICE G., "Voice work for the Young Deaf Child," *The Volta Review,* XLVI (October, 1944), 558-560, 608.

The writer discusses singing as a means of improving the quality of the voice of deaf children and outlines the plan used in "Junior High School 47." A theory of an "indirect or remote control" of the muscles of the larynx is advanced.

Ross, Captain Joseph V. M., "Pseudomembranous Angina Followed by Partial Pharyngeal Paralysis," *Archives of Otolaryngology*, XL (September, 1944), 164-166.

The article contains a discussion of two cases of pseudomembranous angina discovered among German prisoners of war, and the therapy applied.

Schilder, Paul, "Congenital Alexia and its Relation to Optic Perception," *Journal of Genetic Psychology*, LXV (September, 1944), 67-88.

A study based upon the analysis and testing of seven cases regarding the nature of congenital word blindness "from the point of view of its position in the system of aphasias and agnosias." The study discovers the basic difficulty in congenital reading disability to be the inability to differentiate the spoken word into its sounds and to put together the sounds of a word. "Two other independent difficulties may be present—mirror mistakes and trouble in the optic perception of letters. There are no troubles in other optic perceptions. We deal with an isolated trouble in a gnostic-intellectual function."

Schultz, Louis W., "The Care of Cleft Lip and Palate in Babies," *The Illinois Medical Journal*, LXXXVI (September, 1944), 138-159.

This is a discussion of etiology, operative techniques, and post-operative treatment. Arguing that an inferiority complex develops in at least 80% of the cases, "for which the facial blemish and speech defect is principally responsible," Dr. Schultz recommends surgical treatment at the earliest possible moment.

Slavson, S. R., "Some Elements in Activity Group Therapy," *American Journal of Orthopsychiatry*, XIV (October, 1944), 578-588.

The writer discusses five social and psychological elements in activity group therapy. These include the "knowable" nature of the group, the role of the adult, social fixity versus social mobility, levels of identification, and phenomenon of nodal behavior.

Sokolowsky, Ralph R., and Major E. B. Junkermann, "War Aphonia," *The Journal of Speech Disorders*, IX (September, 1944), 193-207.

Out of experience in dealing with 116 cases of war aphonia in the first World War, the authors discuss etiology, diagnosis, therapy, relapse, and malingering, in the hope that others may avoid the faults and initial unsatisfactory experiments which they were gradually able to overcome and produce almost 100 per cent cures.

Vasconcelos, Edmundo, and Plinio de Mattos Barretto, "Total Laryngectomy," *Archives of Otolaryngology*, XL (October, 1944), 275-281.

The article discusses simplified technics with the use of a special clamp which makes possible the removal of the larynx and pre-epiglottic space without opening the larynx.

Whitehorn, John C., "Guide to Interviewing and Clinical Personality Study," *Archives of Neurology and Psychiatry*, LII (September, 1944), 197-216.

A physician, not concerned primarily with pathologic phenomena, but with general skill in interviewing for the purpose of personality study, passes on his very comprehensive guide for eliciting and evaluating patients' attitudes. The writer takes issue with the 'name-calling' system of personality study, with its 'over-all' epithets, introvert, schizoid, etc., and discusses the functioning personality as a system of interacting dynamic forces. Included in the study is a plan for the organization of a psychiatric case report.

NEWS AND NOTES

OTA THOMAS, *Editor*

(Please send items of interest for this department directly to
OTA THOMAS, DEPARTMENT OF SPEECH, HUNTER COLLEGE, NEW YORK.)

Captain Alfred Dwight Huston, Professor of Speech and coach of debating at the University of Illinois, was killed in action in September while fighting with his anti-aircraft unit in France. Professor Huston was joint author with Robert Sandberg of *Everyday Business Speaking*, and with W. M. Parrish of the Ingersoll study in the *History and Criticism of American Public Address*. He was active in local civic affairs and politics, and had twice been the candidate of his party for Representative from the 19th Illinois District.

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Williams Peters, formerly on the Speech staff at the University of Wisconsin, and more recently program director for Radio Station WLB at the University of Minnesota, is now Head of the Department of Speech and Drama and Director of the College Theatre, at Macalester College, St. Paul, Minnesota.

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Miss Harriet Mae Dunn, Instructor in Speech Correction and Director of the Speech Clinic, University of Pittsburgh, and teacher of speech correction in the Pittsburgh Public Schools, is a visiting instructor in the Department of Speech, University of Michigan, for the academic year 1944-45.

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Lieutenant Orville Pence, a former Associate in Speech and a member of the staff of the University of Washington, visited the campus in November. He is on leave after two years of active service on the European front. Lieutenant Pence saw duty in the North African campaign, in Italy, and in Normandy.

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A. M. Drummond, Director of the Cornell University Theatre, represented the National Theatre Conference of the United States at the Western Canada Theatre Conference held at the Banff School of Fine Arts during early August; he was also one of the guest round-table leaders at the Western Canadian Writers Conference. Other persons at the Conference from the States included National Association of Teachers of Speech President Joseph F. Smith, Burton James of the Seattle Repertory Theatre, and Robert E. Gard, formerly of the New York State Drama Project, now in similar work at the University of Alberta. Western Canada has a thriving, energetic, and intelligent drama and local history program under way.

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Hubert C. Heffner, Executive Head of Speech and Drama at Stanford University, is off duty this quarter, and is spending the three months in study and research at the University of Chicago. In his absence, Virgil A. Anderson is acting executive head of the department.

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Gertrude E. Johnson, for thirty-three years a member of the staff of the University of Wisconsin in charge of the division of interpretation, retired at the end of the academic year 1943-44 and was appointed Associate Professor Emeritus. She plans to devote herself to writing, lecturing, and reading.

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Grant Fairbanks has been granted leave of absence from his work in the Department of Speech at the University of Iowa to serve as acoustical expert in the Borden General Hospital at Chickasha, Oklahoma.

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Marie K. Mason of Ohio State University gave a demonstration of the visual hearing method of teaching at the Deshon General Hospital, Butler, Pennsylvania, on September 7. Deshon Hospital is one of the rehabilitation centers for returned veterans with hearing impairment.

Grace Bridges who has for many years been prominent in the field of speech on the Pacific Coast died July 6 of internal cancer. One of the founders of the Oregon State Speech Association and a former Vice-President of the Western Speech Association, she was always active in promoting speech training. Of special interest to her was the development of the auditorium program in the Portland public schools.

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Karl F. Robinson has joined the staff of the School of Speech of Northwestern University. He was formerly at the University of Iowa.

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Jeanette O. Anderson has been employed at Louisiana State University to take up the instructional and clinical work in speech correction, formerly done by Claude E. Kantner. Mr. Kantner has taken a similar position with the Crippled Children's Division of the Medical School of the University of Oregon at Portland, Oregon.

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Alonzo J. Morley, Professor of Speech and Director of the Speech Clinic at Brigham Young University, has returned to the university after two years' absence in industrial personnel work.

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Harold Westlake, formerly of Pennsylvania State College, is now an Assistant Professor of Speech Reeducation at Northwestern University.

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William D. Coder has been appointed director of veterans' service at the University of Iowa, following a period of service as administrative assistant in charge of Army education. He has given up his work as Associate Professor of Dramatic Art.

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The University of Illinois Speech Clinic, under the direction of Severina E. Nelson, has started a hearing conservation program this fall. Miss Marian Quinn, formerly training supervisor of Teachers of the Deaf at the Horace Rackham School of Special Education, Ypsilanti, Michigan, has joined the University of Illinois Speech Clinic Staff as Supervisor of the Deaf and Hard of Hearing. In addition to the University program, Miss Quinn is supervising a hearing conservation program for the children in the twin-cities, Champaign-Urbana. She is organizing and supervising a school for the deaf, which is being taught by Miss Ruth Kern, formerly of Battle Creek, Michigan; and is organizing classes for hard-of-hearing children, who are retained in the normal hearing classroom, but who are given short daily lip-reading instruction. The school for the deaf and the lip-reading classes will serve as a training center for students in speech correction and eventually for teachers of the deaf. In order to extend this service to every child in the county, a hearing clinic is held each week at the Speech Clinic.

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Margaret Robb, serving with the American Red Cross while on leave from the Pennsylvania College for Women, has recently been transferred to the Pacific Area Office in San Francisco.

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Mrs. Claire Loftus, Assistant Professor at Stanford University, is spending two quarters on leave in Carmel, California. Her husband, Corporal Reginald Loftus, is stationed at Fort Ord.

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H. D. Albright, after some months in the teaching of uniformed students, has returned to his work in the Cornell University Theatre.

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Since January, 1943, the Department of Speech of the University of Minnesota, in cooperation with the Library of War Information located at the university, has conducted over station WLB a weekly radio discussion of problems of the war and peace, called "The World We Want." About eighty members of the faculty, together with a few non-faculty experts, have participated in the 74 broadcasts to date. Mimeographed copies of the broadcasts are available free on request.

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Henry M. Moser, Assistant Professor of Speech, University of Michigan, has extended his leave of absence through the fall semester so that he may continue his research with the Voice Communication Laboratory at Waco, Texas.

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With the reorganization of the liberal arts curriculum at the University of Iowa, the required course in speech training and the first year of English have been combined

into a new required four-hour course entitled The Communication Skills. The new course includes speaking, writing and reading, and is a joint project of the Departments of Speech, English, and Psychology. Students who enter the University of Iowa must take examinations in these skills. On the basis of their achievement in these examinations they may be excused from the course. The amount of time which the student is required to spend in the course depends upon his level of achievement. He may complete the requirements in one semester, in one year, or he may be required to spend three semesters, in which case he may accumulate as much as 12 semester hours of credit.

The course is built upon the principle of adapting instruction to individual needs. Individualized instruction is available in the clinic and in small classes in speech, in writing, and in reading. Accelerated and integrated programs are available for students who are likely to complete the work within one semester. The main program of the course is built around a program of speaking and writing, both expository and argumentative. It aims to develop skills to the point where they will serve the student effectively in all the work of college and in the demands of everyday life. Credit is based upon achievement as tested by examinations.

The course is under the supervision of a committee representing the entire faculty of the College of Liberal Arts and directly responsible to the Dean. E. C. Mabie, Head of the Department of Speech and Dramatic Art, is chairman of the committee. Those who were active in planning the course were J. B. Stroud, Department of Psychology, Franklin H. Knower, Department of Speech, and John Gerber, Department of English.

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Johnnye Akin has been added to the staff at Louisiana State University for the fall and winter quarters. Miss Akin has for the last six years been in charge of speech work at Maryville College in St. Louis. Her position at Maryville has been taken by Mrs. Vivian Hale Wier, who left her position as Assistant Theatre Technician at Louisiana State University to go to St. Louis.

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Joe Zimmermann and Grace Newell are now instructors in the theatre work at Northwestern University.

William E. Utterback, on leave from the College of the City of New York, is serving with the American Red Cross at Brooklyn.

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Delwin B. Dusenbury, Assistant Director of the University Theatre and Instructor in Speech at the University of Minnesota, was elected President of the Minnesota Association of Teachers of Speech for the biennium 1944-46. Other officers elected were Floyd Warta, Litchfield High School, Vice-President; and Madeline Long, Radio Coordinator of the Minneapolis Public Schools, Secretary-Treasurer. The annual meeting of the MATS was held in conjunction with the Minnesota Education Association convention, October 26-27, in St. Paul, Minnesota.

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Elizabeth D. Worman, formerly in charge of costumes at Cornell, is this year Instructor in Speech and Drama at Sweet Briar College. She takes the place of Lisa Rauschenbusch, who is studying at Cornell on a National Theatre Conference Fellowship.

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Wayne Britton and Harold Nelson have been appointed Instructors in the new course in Communication Skills at the University of Iowa.

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Everett S. Cortright has joined the staff of the Department of Speech at Oregon State College. Cortright was formerly at Fort Dodge Junior College, Fort Dodge, Iowa.

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L. S. Hultzén spent the summer at the University of Puerto Rico as Special Consultant to the Chancellor on problems in the teaching of English to native students. He plans to spend the winter in Ithaca, New York, writing.

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E. W. Ziebarth, Acting Manager of the University of Minnesota Radio Station WLB, and Instructor in Speech, was elected to the Executive Council of the National Association of Educational Broadcasters at its annual meeting in Chicago.

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Mamie Jones and James Mullendore have been added as Instructors in the Department of Speech Reeducation at Northwestern University.

The University Theatre at the University of Iowa opened its season with Thornton Wilder's *The Skin of Our Teeth* under the direction of Professor Hunton D. Sellman.

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E. Mary Huyck is on leave of absence from the University of Arizona; she is continuing her work toward the doctorate at Louisiana State University.

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Lorraine Nauss, graduate of the State Teachers at DeKalb, Illinois, is a graduate assistant in the Department of Speech at the University of Minnesota.

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The Department of Speech at the University of Michigan is participating in the veteran's rehabilitation program at Percy Jones General Hospital at Battle Creek, Michigan. In addition to work in speech rehabilitation, which was started last fall, the Department is providing discussion programs at the hospital. Each week students from the classes in debate and discussion go to Battle Creek for these programs in which the veterans also participate.

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H. C. Harshbarger is serving as Executive Secretary of a new faculty advisory program which has been organized at the University of Iowa.

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Dallas C. Dickey has been granted sick leave from Louisiana State University for the fall quarter.

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Mrs. Dorothy Stone heads the Drama Studio at Ohio State University this year, under the supervision of W. H. Ewing. The autumn production will be *The World Within* by Gordon Condit, a former Denison student.

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At Northwestern University Leo Martin has been added to the School of Speech as an instructor in radio. Ronald E. Mitchell, Director of the University Theatre, has just won the Etherege award for playwriting at Stanford University for the second time. His new play is entitled, *The Wives of St. Joseph.*

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The following have been appointed to graduate assistantships at Louisiana State University: Geraldine Fergen of Madison, South Dakota; Ann Mahan of Russellville, Missouri; Maybelle Porter of Salt Lake City, Utah; and Eleanor Gasparovich and Gail Jordan of St. Louis, Missouri.

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Inez Norman Brilty, former Dramatic Instructor at Ohio State University is studying at Columbia this year.

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Daniel W. Mullin was recently appointed to the staff of the Department of Speech and Dramatic Art at the University of Nebraska.

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Bernice Prisk has joined the staff in Speech and Dramatic Art at the University of Iowa as an Assistant Professor. She will have charge of the work in stage costuming and will supervise children's theatre activities in the department.

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Reverend Hugh Ash, Princeton graduate, and Mrs. Dorothy S. Hadley, formerly of Randolph-Macon Woman's College, are new instructors in speech at Ohio State University.

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Frank M. Whiting will be in charge of the University Theatre staff at Minnesota for the 1944-45 season. The following plays will be produced during the season: *She Stoops to Conquer; First Lady; Babes in Toyland; Junior Miss; Candida;* and *The Taming of the Shrew.* The children's season will include: *Babes in Toyland; Huckleberry Finn;* and *Mary Poppins.* Not satisfied with existing dramatizations of *Huckleberry Finn,* the University Theatre is preparing its own. A narrator, music, and lights will be used to blend swiftly from one scene to another.

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C. W. Edney and Helen Hauton have been appointed Instructors in Speech at the University of Iowa High School.

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Captain W. H. Stainton, A.U.S., on leave from Cornell University, has been stationed in the European theatre of military operations since the beginning of the year.

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Theodore F. Nelson has been appointed Assistant Professor in Speech at Allegheny College, Meadville, Pennsylvania.

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Sarah Brody, former speech clinician at the University of Minnesota, was recently

married to Corporal Glickenhaus in Columbus, Georgia.

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Gordon F. Hostettler, formerly of the Department of Speech at the University of Iowa, has been appointed Instructor in the Speech Department at Coe College.

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Dallas William has resigned his position as Instructor in Speech in the University Laboratory Schools at Louisiana State University to become Director of the University Theatre at the University of Nebraska. His place is being filled by Helen Pfeffer.

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Dorothy Anderson, on leave from the University of Illinois, is serving as a field representative in the Iowa District of the American Red Cross.

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Mrs. Muriel Lievsay, costume director at Stanford University, will spend the winter quarter in further study and research at the University of Washington.

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Wendell Johnson, Director of Psychological and Speech Clinic, University of Iowa, was the principal speaker at the Minnesota Speech Clinicians Convention on October 27. Mr. Johnson spoke on the "Psychology of Stuttering."

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Harry Wise, who has been studying in the Louisiana State University Medical School in New Orleans, has joined the staff of the Army Service Forces, Borden General Hospital, Hearing Clinic A.S., in Chickasha, Oklahoma. This is one of three units being set up by the Veterans' Administration for war-deafened veterans.

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Boyd Sheets, former speech clinician at the University of Minnesota and now working for the F.B.I., has been transferred to New York City.

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Clair Henderlider has been appointed Instructor in the Department of Speech at Cleveland College of Western Reserve University. Mr. Henderlider was formerly at the University of Iowa.

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After two years of teaching navigation to Naval units stationed at Delaware, Ohio, W. Roy Diem has returned to speech work at Ohio Wesleyan.

AMONG THE CONTRIBUTORS

James A. Winans: *Whately on Elocution* (A.B., A.M., L.H.D., Hamilton; LL.B., Cornell) is Professor Emeritus of Public Speaking at Dartmouth College. A contributor of long standing to the QUARTERLY JOURNAL, he is perhaps best known for his book *Public Speaking* (1916) and *Speech-Making* (1938). This winter Mr. Winans is associated with the Department of Speech and Dramatic Art at the University of Missouri.

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Ray C. Wakefield: *"FM" in Education* (A.B., J.D., Stanford) is Commissioner of the Federal Communications Commission. With considerable experience in radio and in teaching Mr. Wakefield is keenly interested in both commercial and educational radio. This article marks his first contribution to the QUARTERLY JOURNAL.

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Mr. Summers is also an authority on the radio audience, having conducted and published numerous studies of listener habits and attitudes; his listener surveys of Kansas and Iowa were the first such studies made on